

**Portrayal  
of  
VIPRALAMBHA-ŚRĠGĀRA  
in some dramas**

**G.MURUGAN**



**UNIVERSITY OF MADRAS**  
**Chepauk, Chennai - 600 005.**  
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**Dr. C. MURUGAN,**



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**2011**

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C. Murugan

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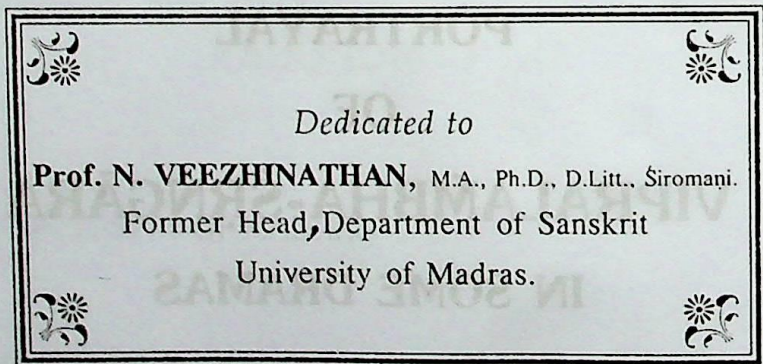
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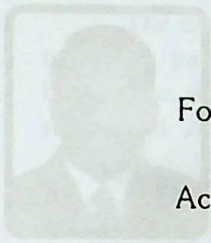
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## TABLE OF CONTENTS



Foreword

Acknowledgement

Preface

List of Abbreviations

Chapter	Title	Page No.
	General Introduction	1
I	The Theory of Rasa	9
II	Vipralambha-Śṛṅgāraḥ and Karuṇarasa	29
III	Abhilāṣa-Hetuka-Vipralambhaḥ	57
IV	Īrṣyā-Hetuka-Vipralambhaḥ	83
V	Viraha-Hetuka-Vipralambhaḥ	111
VI	Pravāsa-Hetuka-Vipralambhaḥ	125
VII	Śāpa-Hetuka-Vipralambhaḥ	139
	Conclusion	151
	Notes on Chapters	161
	Bibliography	i - v



Col. Dr. G. Thiruvassagam  
Vice - Chancellor

### FOREWORD

Any form of art is appealing due to the aesthetic delight it evokes. Literature being the queen of arts evokes the aesthetic delight in human beings to a higher degree and also guides them to a better and more purposeful life. The *rasa* theory formulated by Ānandavardhana in his work *Dhvanyāloka* though related to poetry and drama is applicable to all the fine arts.

According to the writers on Indian Poetics, the sole aim of a *kāvya* – poetry, prose, or drama is *rasa* which is of nine kinds and *Śṛṅgāra* is one among them. And *Śṛṅgāra* is of two kinds *Sambhoga-Śṛṅgāra*, and *Vipralambha-Śṛṅgāra*. These two kinds differ from one and another as follows: when the lover (*nāyaka*) or the beloved (*nāyika*) has the mental state of the form “I am united with my lover or the beloved”, then this mental state would develop itself to *sambhoga-śṛṅgāra-rasa*. On the other hand, if the lover or the beloved has the mental state of the form “I am separated from my lover or the beloved”, then this mental state would develop itself into *Vipralambha-śṛṅgāra*. This *Vipralambha* or separation between the *nāyaka* and the *nāyika* may be caused by five factors. Dr C. Murugan, in the present work being his doctoral research discusses in Seven well-defined Chapters the theory of *Rasa* and the various factors that govern the concept of *Vipralambha-Śṛṅgāra-rasa* in Sanskrit dramas.



The discussions are scholarly and well presented. The numerous passages from original works reproduced at the back of the work support the argument of the work at every stage and reveal the author's skill in documentation.

The work is characterized by meticulous scholarship, critical acumen and breadth of appreciation. The style is clear and lucid. It is an important work in English on Indian Poetics. He has rightly observed as follows:

...by describing emotional situations in life, the great poets lead us to the edge of the infinite and let us for the moment gaze into that. The responsive reader or a spectator first becomes attuned to the emotional situation portrayed in a poem or a drama, and is then absorbed in its portrayal. This absorption results in the aesthetic rapture of *rasa*. In this respect, the contribution of the great poets to the culture of our land is abiding and monumental.

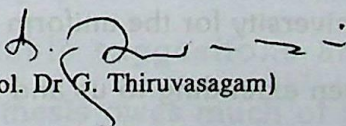
This observation is so decisively and significantly relevant to the understanding of what has been discussed in the book.

I congratulate Dr C. Murugan, on this welcome and valuable addition to literary theory.

I also congratulate the Director and the staff of the Publications Division on bringing out this work pretty well.

Chennai - 600 005.

Date : 24.03.2011

  
(Col. Dr G. Thiruvvasagam)

## ACKNOWLEDGEMENT

To Professor G. Thiruvvasagam, Vice-Chancellor of our University who is most revered for the wisdom of his counsels, I offer my profound respects. The heartening encouragement by his expression of confidence in the teachers of the University has inspired me so powerfully that I am animated with great enthusiasm to carry on my academic activities in a sustained manner with a sense of participation and commitment. I owe a great deal to him.

I take this opportunity to express my deep sense of gratitude to Dr. P. Saravanan, Registrar, and to the Director and the dedicated staff of the Publication Division of the University for the uniform kindness and courtesy they have been extending to us and for their valued help in the publication of this work.



## PREFACE

The present book entitled “PORTRAYAL OF VIPRALAMBHA-ŚRĠGĀRA IN SOME DRAMAS” represents the research work completed under the guidance of Dr. MEERA SARMA, Professor, Department of Sanskrit, University of Madras, for the Ph.D. Degree of the University of Madras.

I take this opportunity of expressing my grateful thanks to the authorities of the University of Madras for according me permission to publish my Ph.D. research work in the Department of Sanskrit.

To My Research-Supervisor, Dr. MEERA SARMA, I am greatly indebted for guiding my research work throughout. An authority in the field of Indian poetics, she gave me valuable suggestions and constructive criticisms. This thesis owes much of its quality to her.

I studied the Śāstri course in Sanskrit during 1988-1993 at the Śrī Candraśekharendra Sarasvatī Nyāyaśāstra Mahāvīdyālaya at Kāñcīpuram under

Professors Vishnu Potti, Narayan Jee Jha, and G.Srinivasu. I offer my deep salutations to them.

I am a grateful recipient of the gracious blessings of the Preceptors of the great Śāṅkarite Institution at Kāñcī and I shall treasure them up in my heart for ever.

To Dr. Maa. Selvarasan, Former Professor of Tamil, University of Madras, I express my deep sense of gratitude for his unfailing loving and encouragement which pulled me through many a difficulty.

I am extremely thankful to Dr. S. REVATHY, Professor, Department of Sanskrit, University of Madras, for her help and encouragement in completing this work. I shall always cherish in my heart her kindly words of advice and her interest in my academic work.

Madras

C.MURUGAN



## ABBREVIATIONS

AB. — *Abhinavabhāratī*

Ab.Ś — *Abhijñānaśākuntala*

AS. — *Amaruśataka*

BB. — *Bālabodhinī*

DĀ. — *Dhvanyāloka*

DR. — *Daśarūpaka*

K. — *Kādambarī*

KA. — *Kāvyālaṅkāra*

KP. — *Kāvyaprakāśa*

MD. — *Meghadūtam*

MA. — *Mālavikāgnimitra*

MM. — *Mālatīmādhavam*

NŚ. — *Nāṭyaśāstra*

R. — *Ratnāvalī*

RĀ — *Rasāmoda*

RG. — *Rasagaṅgādhara*

RM.	—	<i>Rasamañjarī</i>
RS.	—	<i>Rasārṇavasudhākara</i>
RT.	—	<i>Rasatarāṅgiṇī</i>
RV.	—	<i>Raghuvamśa</i>
SD.	—	<i>Sāhityadarpaṇa</i>
ST.	—	<i>Śṛṅgāratilaka</i>
UR.	—	<i>Uttararāmacarita</i>
TV.	—	<i>Tāpasavatsarāja</i>
V V.	—	<i>Vikramorvaśīya</i>



## GENERAL INTRODUCTION

The Sanskrit word for Poetry is *kāvya*, i.e., the work of a *kavi*. The word *kavi* means an omniscient being (extra-  
dardī), who's self consists not in identifying the essential  
features of the world—the Creation of God and in portraying  
them precisely as they are, but rather in creating a new

## GENERAL INTRODUCTION

God (the Creator) directs him in a surprising  
manner by revealing his secret form in his  
work of a poet—the work wherein the subject  
matter is not controlled by the inexorable  
laws of nature which prevail everywhere,  
pure and simple, which does not depend upon  
anything extraneous for its affirming, and  
which is extremely graceful by itself and  
regal.

101 — Rasamalai

102 — Rasamalai

103 — Rasamalai

104 — Rasamalai

105 — Rasamalai

106 — Rasamalai

107 — Rasamalai

# GENERAL INTRODUCTION



## GENERAL INTRODUCTION

The Sanskrit word for Poetry is *kāvya*, i.e., the work of a *kavi*. The word *kavi* means an omniscient being (*krānta-darśī*), who's skill consists not in identifying the essential features of the world—the Creation of God and in portraying them precisely as they are, but rather in creating a new situation for our contemplation—the new situation which is superior to Nature. Mammaṭa in his *Kāvya-prakāśa* which is one of the classical works on Sanskrit poetics contrasts the poet with the Creator thus:

Goddess Sarasvatī shines forth in a surpassing manner by revealing her exalted form in the work of a poet—the work wherein the subject-matter is not conditioned by the inexorable laws of nature, which provides ecstatic felicity, pure and simple, which does not depend upon anything extraneous for its fulfilment, and which is extremely gratifying by delineating nine *rasas*.<sup>1</sup>

In the *vr̥tti* on the above *kārikā*, Maṃmaṭa states that the work of a poet unfolds a creation which is not fettered by the rules of Nature; it is comprised of joy alone and is charming on account of presentation of nine *rasas*. These characteristic features of the work of a poet show its superiority over that of the supreme Creator, God.

Having thus outlined the sublime nature of the work of a poet, Maṃmaṭa sets forth the benefits that accrue from a *kāvya*. The composition of a *kāvya*, he says, would bring forth widespread renown to the poet, and would enable him to get money and other support from a wealthy patron of arts. Further, it would make the responsive reader acquainted with formal rules of conduct and behaviour in society; it would bring about the removal of illness of the body and mind and would instantaneously give forth supreme delectation or aesthetic delight and would offer wise counsel like a loving wife.

From the above, it emerges that a *kāvya*, possesses a double aim—the direct one of giving aesthetic delight (*sadyaḥ paranirvṛtiḥ*) and the indirect one of enabling one to acquire material comforts and some lesson or criticism



of life. But it is only the former, i.e, aesthetic delight that is of immediate value for the reader or a spectator of a *kāvya*.

According to the general Indian theory, there are two types of *kāvya*, one dealing with objects of external nature and the other with emotional situations in life. The former one may be characterized as “Nature-poetry” and the latter as “Soul-poetry”<sup>2</sup> The experience that results from the study of “Nature-poetry” is detached joy as there is total absorption in the objective factor by forgetting the subjective one. But the case is entirely different in the case of “Soul-poetry”. The central feature of the situation that is to be portrayed herein is an emotion or feeling. And, no emotion can directly be communicated. The poet can only suggest it to the reader by delineating its causes and consequences. The content of “Nature-poetry” such as natural scenery too may be suggested (*vyāṅgya*), but they are at the same time expressible and so *vācya* too. Emotions, however, can only be suggested and cannot be expressed. The poet, therefore, has to adopt an indirect method in dealing with emotional moods. And this method is known as *dhvani*,

and the *kāvya* too which is characterized by it is designated by the same term. The poet may indirectly suggest a fact (*vastu*) or an imaginative situation (*alaṃkāra*) instead of directly expressing it. In the former case, the theme of poetry is *vastu*, and in the latter case, it is *alaṃkāra*. Accordingly, they are called *vastu-dhvani* and *alaṃkāra-dhvani*, respectively. If the theme of poetry is emotion, then the resulting experience is called *rasa-dhvani*. The experience that results from the study of these three types of *kāvya* is no doubt, detached joy. But, as pointed out earlier, the experience that results from the study of the first two types of *kāvya* takes the form of contemplating the poetic object, while the one that results from the study of the last type takes the form of an inward realization. This is precisely on this ground, the *kāvya* that deals with emotional mood is considered to be of a higher order than the other two types. It is the higher experience that results from the study of “Soul-poetry” that is called *Rasa*.

The process through which there results the experience of *rasa* will be discussed in the sequel. Suffice it to say that *Rasa* is only the consciousness-element of the



soul, which is identical with bliss and which is conditioned by the emotions such as pathos, love, fear, wonder and the like. These emotions are known as *sthāyī-bhāvas* and they are excited by four factors, viz., the (i) *ālambhana-vibhāva* or the objects with reference to which, the emotion, love, for example, of the hero or the heroine is presented; (ii) the *uddīpana-vibhāvās* or the excitants of love such as spring season, pleasure garden, etc., (iii) *anubhāvās* or the visible effects of the internal feeling of love, such as quickly moving eye-brows, sidelong glances, etc., and (iv) *vyabhicāri-bhāvas* or the mental conditions such as modesty, anxiety, etc. These four factors are universalized by the masterly hand of the poet and are not viewed as belonging to particular individuals or particular places. The universalized *vibhāva* and *anubhāva* animate (in the case of a responsive reader or a spectator) the mental mode, love (*sthāyī-bhāva*) that is inherent in his mind. He realizes it not as his own or any one's else, but as love in general. The universalized *anubhāvas* make the *sthāyī-bhāva* fit to be experienced, and the universalized *vyabhicāri-bhāvas* make it fully visible. When this stage is arrived at there arises an integrated mental

state comprising the *sthāyī-bhāva* in its generalized form. It is dominated by the *sattva-guṇa*. The responsive person becomes virtually unconscious of his private self. This mental state lifts up the veil of *avidyā*, which conceals the true nature of the soul which is consciousness and bliss. When the veil of *avidyā* is lifted up, the consciousness-bliss aspect of the soul is revealed. It is *rasa*. It is only the veil of the which consciousness is lifted up and which is conditioned by love, etc. (*ratyādyavacchinnā bhagnāvaraṇā cideva rasah*). Thus we see that the type of *kāvya* known as “Soul-poetry” has a twofold purpose of making the responsive person unconscious of his private self, and providing him with aesthetic delight or *rasānubhava*, which is only the intrinsic nature of the soul.

*Rasa* being of the nature of consciousness differs according to the specific kinds of emotions portrayed, (i) love (*rati*), (ii) *hāsa* or feeling of amusement, (iii) *śōka* or pathos, (iv) *krodha* or bitter irritation, (v) *utsāha* or exhilaration, (vi) *bhaya* or fear, (vii) *jugupsā* or disgust, and (viii) *vismaya* or wonder. On the basis of these psychological determinants, *Rasa* experience is of eight different kinds,



viz., *śṛṅgāra*, *hāsyā*, *karuṇa*, *raudra*, *vīra*, *bhayānaka*, *bībhatsa*, and *adbhuta*.

*Rati* is passionate longing on the part of the lover and the beloved to have union with each other. It is a mental state or emotion known as *prema* or ardent love. It is of two kinds: *sambhoga* and *vipralambha*. When the lover or the beloved has the mental state of the form “I am united with my lover or the beloved”, then it is *sambhoga-rati*, which results in the experience of *sambhoga-śṛṅgāra*. On the other hand, if the lover or the beloved has the mental state of the form “I am separated from my lover or the beloved”, then it is a case of *vipralambha-rati* which results in the experience of *vipralambha-śṛṅgāra*. This *vipralambha-rati* or passionate longing of the lover or beloved, who is separated from the other and who longs to be united with the other is of five kinds as based upon *abhilāṣā*, *īrṣyā*, *viraha*, *śāpa*, and *pravāsa*. It is more exquisite than love in union. The present work deals with these five kinds of *vipralambha-rati* by providing illustrative examples from the works such as *Abhijñāna-Śākuntala*, *Vikramorvaśīya*, *Mālavikāgnimitra*, *Meghasandeśa*, *Raghuvaṃśa*, *Mālatīmādhava*, *Ratnāvalī*,

and *Amaruśataka*, and also from works on Sanskrit poetics like *Dhvanyāloka*, *Kāvya-Prakāśa*, *Rasagaṅgādhara*, *Rasārṇava-Sudhākara*, *Rasatarāṅgiṇī* and *Rasamañjarī*. The theory of *Rasa* and the fine shade of difference between *vipralambha-śṛṅgāra-rasa* and *karuṇa-Rasa* are also discussed.



# CHAPTER 1

# THE THEORY OF RASA





## CHAPTER 1

### THE THEORY OF RASA

Bharata in his *Nāṭyaśāstra*, while outlining the theory of *rasa*, states in an aphoristic manner the process of *rasa*-realization thus:

***vibhāva-anubhāva-vyabhicāri-saṃyogāt-rasa-niṣpattiḥ.*<sup>1</sup>**

This aphorism is interpreted in different ways notably by Bhaṭṭalollaṭa, Śaṅkuka, Bhaṭṭanāyaka, Bhaṭṭatauta, and Abhinavagupta. *Vibhāva* is twofold as *ālambana-vibhāva* and *uddīpana-vibhāva*. Of these, the *ālambana-vibhāva* is the object with reference to which *rati* or passionate longing for union with the *nāyaka* or the *nāyikā* is excited. *Uddīpana-vibhāvas* are excitants of love such as spring season, pleasure garden, etc., *Anubhāvas* are the visible effects of the internal feelings such as quickly moving eye-brows, sidelong glances, and the like. *Vyabhicāri-bhāvas* are the mental conditions such as anxiety, modesty, etc. *Uddīpana-vibhāvas* and *anubhāvas*, and *vyabhicāribhāvas* vary according to the respective *sthāyī-bhāva*. The latter is eight-fold as *rati*, *hāsa*, *śoka*, *krodha*, *utsāha*, *bhaya*, *jugupsā*, and *vismaya*.<sup>2</sup> These are latent

impressions inherent in the mind of every being. Of these, *rati* is desire or passionate longing for union with the lover. This is of two kinds, one when the lover is mentally viewed to be in proximity, and the other, to be far away. *Hāsa* is the prevailing feeling of joy or amusement caused by laughable manners and risible blunders in speech. *Śoka* is the feeling of extreme poignancy caused either by the destruction or loss of a dear one or by the sight of a dear one who is suffering. *Krodha* is the feeling of bitter irritation caused by intolerance of any rival for his prosperity or success. *Utsāha* is the mental state that accelerates one to carry out activities to achieve desired ends. *Bhaya* or fear is the mental states enveloped by anxiety and worry. *Jugupsā* is the feeling of disgust on identifying the defects in an object. *Vismaya* is the exalted state of mind by the sight of some supernatural event, person, or thing.<sup>3</sup>

The *vyabhicāri-bhāvas* are thirty-three in number; and, they are: 1. *nirveda*, despondency or depression of spirits; 2. *glāni*, languor or exhaustion; 3. *śaṅkā*, distrust or misgiving; 4. *asūyā*, envy or jealousy; 5. *mada*, inebriety; 6. *śrama*, weariness or fatigue; 7. *ālasya*, laziness or slothfulness; 8. *dainya*, pitiable condition; 9. *cintā*, pensive mood; 10. *mohaḥ*, perplexity, or delusion, or embarrassment;



11. *smṛti*, recollection; 12. *dhṛti*, satisfaction; 13. *vṛīḍā*, bashfulness, or painful feeling caused by ridiculous behaviour; 14. *capalatā*, inconsiderate behaviour; 15. *harṣa*, deep sense of joy; 16. *āvega*, agitation; 17. *jaḍatā*, absence of dexterity in doing one's activity; 18. *garva*, pride or high opinion of oneself; 19. *viṣāda*, loss of inclination to carry out an act; 20. *autsukhya*, inability to endure delay in achieving the desired object; 21. *nidrā*, sleep; 22. *apasmāra*, loss of recollection caused by mental affliction or excessive pain; 23. *matiḥ*, ascertainment of the truth of a position on the basis of scripture, etc.; 29. *vyādhīḥ*, mental affliction caused by separation; 30. *unmādaḥ*, loss of power to discriminate between animate and inanimate objects; 31. *maraṇa*, the stage prior to death; 32. *trāsa*, oppression caused by a foreboding of evil; and, 33. *vitarka*, exercise of imagination in suspicion.

We shall now set forth the interpretation of the *rasa-sūtra* according to different Ālaṅkārikās.<sup>3 0</sup>

(1) Bhaṭṭalollaṭa interprets the aphorism of Bharata in the following manner: *rati* or the passionate longing for union with the lover is not the one inherent in the mind of the responsive reader of a *kāvya* or of the one who witnesses a play. It is produced when one reads or sees a play. By the

*ālambana-vibhāvās*, Duṣyanta and Śakuntalā and by the *uddīpana-vibhāvas* like pleasure garden, etc., *rati* is generated in the mind of a responsive person. Then by the *anubhāvas*, like sidelong glances, etc., it is manifested. And by the *vyabhicāri-bhāvas*, it is nourished. This *rati* which Duṣyanta has towards Śakuntalā is real. But the responsive person superimposes it upon the actor who plays the role of Duṣyanta. And by intense absorption upon the actor, he experiences it in himself and it is *śṛṅgāra-rasa*.

According to this view, the *rati* which Duṣyanta has towards Śakuntalā is falsely imagined to be present in the actor owing to the latter's skill in presenting himself as Duṣyanta. And this again is falsely imagined to be present in the responsive person owing to the latter's identification with the actor. The aphorism of Bharata, according to Bhaṭṭalollaṭa is:

The term, *samyoga* means relation. And *rasa* is only *rati* that is superimposed upon the actor. The term, *niṣpatti* means superimposition. The responsive person, because of his absorption upon the actor who plays the role of Duṣyanta, identifies himself with the actor and experiences the *rasa* in himself.<sup>4</sup>



Abhinavagupta in his *Abhinavabhāratī* points out that the responsive persons while witnessing the play of *Abhijñānaśākuntalam* view the *ālambana-vibhāva*, etc., as purely artificial and not real. When such is the case there is no scope for realization of the *rati* in the form of *śṛṅgāra-rasa*? But it must be noted here that just as one mistakes a rope for snake and takes it to be real, in the same way, the responsive persons too take the *rati* in the actor as real for the time being.<sup>5</sup>

(2) Śrī Śaṅkuka interprets the *rasa-sūtra* thus: The author who plays the role of Duṣyanta is the *pakṣa* or the subject of inference. The *vibhāva*, etc., although not real, are taken or mistaken as real owing to the skill of the actors. These form the ground of inference (*hetu*). From this there arises the inferential cognition that Duṣyanta has *rati* towards Śakuntalā. According to the view of the *Nyāya* school, the aggregate leading to the perceptual cognition is powerful; yet, in regard to two different factors, the aggregate leading to inferential cognition is more powerful. Hence, even if there is the perceptual cognition of the actor, the aggregate leading to the inferential cognition of *rati* having for its content the object different from that of the perceptual cognition is more powerful. And so there arises the inferential cognition of *rati* and not the

perceptual cognition of the actor. It comes to this that the responsive reader or the responsive audience of the play has the inferential cognition of the *rati* which Duṣyanta has towards Śakuntalā. Śrī Śaṅkuka's theory is known as *anumiti-vāda*. The *rasa-sūtra*, according to Śaṅkuka means:

The *vibhāva*, etc., which are not real, but taken to be real, serve as the ground of inference. On this basis, there is the inferential cognition of *rasa* in the *pakṣa*, i.e. the actor who plays the role of Duṣyanta. The expression *samyogāt* in the *rasa-sūtra* means *anumānāt*. And the word *niṣpatti* means *anumiti*.<sup>6</sup>

The criticism against this view is that inferential cognition of *rati* as *rasa* being mediate in nature cannot lead to aesthetic delight in the responsive person.<sup>7</sup>

(3) Bhaṭṭanāyaka interprets the *rasa-sūtra* thus: On reading or witnessing the drama, *Abhijñānaśākuntalam*, if the responsive person derives the cognition of the form "Duṣyanta has *rati* or passionate longing toward Śakuntalā", then it will not give forth any aesthetic pleasure. He, however, cannot have the cognition of the form "I have passionate longing for



Śakuntalā,” as it is inappropriate and impossible. It is impossible because Śakuntalā is not the *ālambana-vibhāva* of the *rati* that is present in the mind of the responsive person. It is inappropriate because the wife of another person should be treated as one’s mother or sister. And *rati* will not be manifested with out an *ālambana-vibhāva*.

It might be said that while reading or witnessing the play, the responsive person has the cognition of Śakuntalā not as Śakuntalā, but as one having the general feature of being a beloved (*kāntātva*). But it must be noted that the state of being a beloved does not invariably stand for deep romantic or sexual attachment to someone. It stands for an intense feeling of deep affection which one may have toward one’s mother, or sister, or daughter. Hence the general feature of being a beloved does not exclusively pertain to one towards whom one has romantic relation. In order that it may pertain to one towards whom one has romantic relationship, it must be qualified thus: one must not have the cognition that a particular maiden is not fit to be viewed as one involved in an amorous relationship (*iyam agamyā na*). And there should be no uncertainty in regard to this cognition. The cognition “*iyam agamyā na*” has for its substantive feature “the maiden

concerned,” and for its adjectival feature “the state of not being viewed as one involved in an amorous relationship” (*agamyātvā*). The prohibitive particle, *nañ* conveys the sense of the absence of the valid cognition that the maiden under reference is not to be viewed as one involved in amorous relationship. This excludes mother, or sister or daughter from the significance of the term *kāntā*. The one who is involved in amorous relationship alone will come under the purview of this amended definition of *kāntā*. *Kāntā* of this nature is the *ālambana-vibhāva*; and the feature that conditions this *ālambana-vibhāva*, i.e. *vibhāvatā-avacchedaka*, is *kāntātvā*.<sup>8</sup>

It might be said that with reference to the actress who plays the role of Śakuntalā, the responsive person will have no cognition that she is not to be viewed as involved in amorous relationship, because he has the false cognition of being Duṣyanta. But it cannot be; for the cognition of identity of the responsive person with Duṣyanta is impossible in view of the fact that he has the ascertainment that the qualities that are present in himself and in Duṣyanta differ so vastly precluding the possibility of any identification between the two.<sup>9</sup>

Further the question may be raised as to the precise nature of the *rasa*-realization. If it is said that since it does not



arise from perception, or inference, or assimilation, it is verbal in nature, then as in the case of verbal cognition of the relation between a man and a woman arising from ordinary statements, this *rasa*-realization too will not be delectable.<sup>10</sup> This *rasa*-realization cannot be viewed as one provided by extra-empirical contact known as ‘knowledge’ (*jñānalakṣaṇā-pratyāsatti*). The Nyāya School holds that when one sees sandalwood one has the visual perception “I see a fragrant sandal.” Here “fragrance” which ordinarily becomes the content of olfactory perception comes with in the range of visual perception. It is thus: the moment one sees a sandal wood one recollects its fragrance; and, it is the cognition in the form of recollection that serves as the contact between the eye and the fragrance present in the sandal wood. And there arises the visual perception of the form, “The fragrant sandal.” In the same way, here too *rasa*-realization may be viewed as one resulting from extra-empirical contact. But it must be noted that by the extra-empirical contact known as *jñānalakṣaṇā-pratyāsatti*, there results only mere cognition, but not any aesthetic delight. Here, on the other hand, by studying or witnessing the drama, there arises aesthetic delight. Hence this should not be viewed as one derived from extra-empirical contact.<sup>11</sup>



This *rasa*-realization relating to Śakuntalā cannot be treated as a case of recollection. It is because recollection requires as a precondition the prior experience, which one does not have in the present case.<sup>12</sup> Moreover if it is taken for recollection, then it is mediate; and a mediate cognition cannot give rise to aesthetic pleasure. Bhaṭṭanāyaka, therefore, defines the nature of *rasa* and the process of its realization thus:

The *vibhāvas*, *anubhāvas*, and *vyabhicāri-bhāvas* are known through the words conveying them through primary or secondary signification while reading a *kāvya*. They are known through perception while witnessing a play. Then by a peculiar power known as *bhāvakatva*, the *vibhāvas*, the *anubhāvas*, the *vyabhicāri-bhāvas* and the *sthāyī-bhāva* are presented in a generalized manner. In other words, the specific characteristics of the *vibhāvas*, etc. such as *Duṣyantatva*, and *ratī* relating to Śakuntalā, etc. will be lost and will be known in a generalized manner as a *nāyaka*, *ratī*, etc. This power, viz., *bhāvakatva* will cease to function after presenting *Duṣyanta* and others as mere *nāyaka*, etc. The third one known as *bhojakatva* operates at this stage. By this, the *rajo-guṇa* and the *tamo-guṇa* of the mind are suppressed, and the *sattva-guṇa* becomes predominant. Then the mind rests upon the true nature of oneself which is consciousness and bliss. The



*rati* which remains in a generalized form, i.e., not pertaining to any individual is manifested by the consciousness. And it is *rasa*. Thus the process of *rasa*-realization explained by Bhaṭṭanāyaka involves three stages: *abhidhā* or *lakṣaṇā*, *bhāvakatva* and *bhogakṛtva*. It must be noted here that *bhogakṛtva-vyāpāra* is nothing but the suppression of the *rajo-guṇa* and the *tamo-guṇa* of the mind enabling the true nature of oneself manifests itself. Hence *rasa*, according to this view, is consciousness, i.e. the true nature of oneself, free from the veil of *rajo-guṇa* and *tamo-guṇa* and conditioned by the mental states such as *rati*, etc. This view does not materially differ from Abhinavagupta's view which will be set forth in the sequel.<sup>13</sup> The *rasa-sūtra* as interpreted by Bhaṭṭanāyaka means:

*vibhāva*, *anubhāva*, and *vyabhicār-ibhāvas* are viewed in a generalized manner by the function known as *bhāvakatva*, There is then the manifestation of the true nature of oneself which is consciousness associated with the mental state, *rati* by the function known as *bhoga*.<sup>14</sup>

(4) Jagannātha in his *Rasagaṅgādhara* records the view of the *navyā*-s. Their view may be summarized as follows: a



responsive person by reading a *kāvya*, or by witnessing a play comes to have the knowledge that Śakuntalā has *rati* or passionate longing for union with Duṣyanta. Then by incessant musing over the characters—the musing which serves as a defect—he takes or mistakes himself for Duṣyanta. This is a case of erroneous cognition. He who is not Duṣyanta, owing to the defect in the form of musing over the character, considers himself as Duṣyanta. It is similar to the case of mistaking a piece of shell for silver, owing to defect in the eye-sight, and to the cognition of the glittering aspect common to both the silver and the piece of shell. Then in his case there arises *rati* with reference to Śakuntalā herself. And this *rati* is *rasa*. It is ineffable either as real, or as an absolute nothing or both. Since it does not conform to that which is actual, it is not real; since it appears, it is not an absolute nothing. It cannot be both as such a position violates the law of contradiction. It is, therefore, ineffable (*anirvacanīya*), like the silver that appears in a shell. Just as by the defect in the eye-sight and by the glittering aspect there arises an indeterminable silver, in the same way, by the defect in the form of musing over the characters of a play, there arises in the case of a responsive person the false cognition of his being Duṣyanta having *rati* towards Śakuntalā. It is the manifestation of *rati* that is known as *rasa* which is *Śṛṅgāra* in the present case.<sup>15</sup>



The *rasa-sūtra*, according to this view is to be interpreted thus:

By the defect in the form of musing over (*samyogāt*) the *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva*, there is the rise (*niṣpatti*) of *rasa*, i.e., *rati* which Duṣyanta has toward Śakuntalā and which is ineffable.<sup>16</sup>

(5) Jagannātha records the view of some other Ālaṅkārikās; and, that view is as follows: it is because of intense musing upon the *vibhāvas*, etc. presented in a play or a poem, there arises the mental perception of the form “I am Duṣyanta having *rati* towards Śakuntalā.” It is this mental perception that is *rasa*.<sup>17</sup>

It might be asked that according to this view *rati* is not present in the responsive person who, however, falsely attributes it to himself. How then could it be experienced? It is answered that the experience of *rati* according to this view is not the one that is empirical in nature, in which case alone the existence of *rati* in the responsive person may be required. But it is only erroneous.<sup>18</sup> According to this view, the cognition which the responsive person acquires is of the form “I am Duṣyanta having *rati* towards Śakuntalā.”<sup>19</sup>

The *rasa-sūtra*, according to this view, is interpreted thus:

By the cognition (*samyogāt*) of *vibhāva*, etc. there is the origination (*niṣpatti*) of the mental perception of *rati* (*rasa*).<sup>20</sup>

(6) Jagannātha records the view of some Ālaṅkārikās according to whom the aggregate of *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* along with the *sthāyībhāva* constitutes *rasa*.<sup>21</sup>

The *rasa-sūtra*, is interpreted by the advocates of this view thus:

By the association of *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* among themselves along with *rati* there is the verbal usage that it is *rasa*.<sup>22</sup>

(7) Some other Ālaṅkārikās are of the view that among the three, viz. *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* that which gives rise to aesthetic delight by being associated with the *sthāyībhāva* is the *rasa*.<sup>23</sup>

(8) Yet others are of the view that it is *vibhāva* alone in whom the responsive persons get absorbed is *rasa*.<sup>24</sup>

(9) Some, however, advocate the view that *anubhāva* which is the effect of *sthāyībhāva* when mused over develops itself into *rasa*.<sup>25</sup>



(10) Another view is that it is the *vyabhicāri-bhāva* when mused over develops itself into *rasa*.<sup>26</sup>

It must be noted here that according to Bharata, *sthāyī-bhāva* develops itself into *rasa* when associated with *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva*. From this it is known that each one of these three, viz. *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* is common to every kind of *rasa*. And so, these three individually cannot lead to *rasa*-realization. It is precisely on this ground that the last-mentioned three views are not to be treated as valid.<sup>27</sup>

A careful analysis of the other views also does not seem to present the true import of the *rasa-sūtra*. Bhaṭṭalollaṭa's view does not explain as to how the responsive audience comes to possess *rati* that is actually present in the actor. Śrī Śaṅkukā's view too is untenable. For, according to him *rasa*-realization is taken to be a case of inferential cognition. And an inferential cognition will never give rise to aesthetic delight. Bhaṭṭanāyaka admits an extra function of the *kāvya* known as *bhāvakatva*. According to the *navyā-s*, *rasa*-realization is admitted to be a case of error; and, an erroneous cognition could never yield to aesthetic pleasure.

According to the view of some other Ālaṅkārikās recorded here as the fifth one, *rasa*-realization is admitted to be a case of mental perception, and also erroneous in nature. The sixth view recorded here is also defective in view of the fact that the aggregate of *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* will never yield to delight that is extra-empirical in nature. The seventh one too is not valid because one among the three, viz. *vibhāva*, etc., will never give forth aesthetic pleasure unaided by the other factor. It comes to this that all the views presented in the foregoing paragraphs are defective in one way or other. This account is based upon the commentary *Candrikā* on the *Rasagaṅgādhara*.<sup>28</sup> From the above it emerges that only the view of Abhinavagupta could be accepted as the sound one. It is also the prevalent view. And it is as follows:

On reading or witnessing the play, *Abijñānaśākuntalam*, *rati*, the *sthāyībhāva* innate in the mind of the responsive person is roused. In the present case, the *ālambana-vibhāva* is Duṣyanta and Śākuntalā too. The *uddīpana-vibhāvās* or the excitants of love are the spring season, moon light, etc. *Anubhāvās* are the visible effects of the internal feelings of Śākuntalā like quickly moving eyebrows, sidelong glances, etc.



*vyabhicāri-bhāvas* are fleeting mental conditions such as anxiety, modesty, etc. on the part of Śākuntalā. All these are suggested to the responsive person by the words constituting the text.

The responsive reader comes to consider Duṣyanta, not as the lover of Śākuntalā—this individualistic aspect must vanish from the mind—but as a handsome youth. In the same way, he comes to consider Śākuntalā, not as the wife of Duṣyanta, but as a beautiful maiden. The *uddīpana-vibhāvās* too, he considers, not as belonging to a particular circumstance and particular time, but in a generalized way. And the *anubhāvās* and the *vyabhicāri-bhāvas* of Śākuntalā towards Duṣyanta and vice versa are universalized and not viewed as belonging to particular individuals. For such a universalized impression of the *vibhāvās*, *anubhāvās*, and *vyabhicāri-bhāvas* upon the mind of the responsive reader, the masterly hand of the poet is chiefly responsible. The universalized *vibhāvās* excite the mental mode *ratī* that is innate in the mind of the responsive person in regard to the *vibhāvās* viewed in a generalized manner. The universalized *anubhāvās* make the *sthāyī-bhāva* fit to be experienced, and the universalized *vyabhicāri-bhāvas* make the *sthāyī-bhāva* fully visible.

The cognition of all these factors in a generalized way is absolutely essential. If the characters read about or seen in the play, are not so perceived, but perceived as individuals, and their mutual relations are perceived as belonging to the individuals, then the mental modes like *rati*, etc., present in the mind of the responsive person cannot be roused. Hence in order that one's mental modes like *rati*, etc., may be roused, may become fit to be experienced, and may become visible, what is necessary is the cognition of the *vibhāvas*, *anubhāvas*, and *vyabhicāri-bhāvas* in a generalized way and not as belonging to individuals. It is clear from this that the generalized perception of the *vibhāvas*, etc., is indispensable. In the same way, the *sthāyī-bhāva*, *rati*, for example, is not realizable by the responsive person as his own mental mode. If he does he would feel bashful or otherwise as the case may be. He would then attempt at concealment of his feelings. The truth is that he realizes it not as his own or any one's else but as *rati* in general. It is in this sense the *sthāyī-bhāva*, which is innate, in the mind of the responsive person is roused by reading or witnessing the play, and the *vibhāva*-s, etc. are termed *alaukika* or extra-empirical.



When this stage is arrived at, there arises an integrated mental state comprising the *sthāyī-bhāva*, *vibhāvas*, *anubhāvas*, and *vyabhicāri-bhāvas*. It is prevailed by the *sattva-guṇa*. The responsive person loses his sense of identity. The mental state lifts up the veil of *avidyā* that conceals the true nature of the *jīva* which is consciousness and bliss. Just as light, when its veil is removed, reveals itself and the objects nearby, so also the true nature of the *jīva* which is consciousness, when its veil of *avidyā* is lifted up reveals itself and the *sthāyī-bhāva* in association with its *vibhāvas*, etc., It is *rasa*. It is the true nature of the *jīva* free from the veil of *avidyā* and delimited by the *sthāyī-bhāvas* such as *rati* and the like. This account of Abhinavagupta's view is expounded in the *Kāvya-prakāśa* of Maṃmaṭa<sup>29</sup> and the *Rasagaṅgādhara* of Jagannātha Paṇḍita.<sup>30</sup>

Jagannātha sums up the view of Abhinavagupta thus:

*Rasa* is consciousness whose veil is lifted up and which is conditioned by *rati*, etc.<sup>31</sup>

Exactly similar consideration applies to the *sthāyī-bhāvas*, like *hāsa*, *śoka*, etc., along with their respective *vibhāvas*, *anubhāvas*, and *vyabhicāri-bhāvas*.

## To sum up

In the case of *vipralambha-śṛṅgāra*, *rati* is the *sthāyī-bhāva*. The *nāyikā* is the *ālambana-vibhāva*, remembrance of her amorous functions is the *uddīpana-vibhāva*, her deep wish to have a union with the *nāyaka* is the *anubhāva*, and anxiety indicated by the *uddīpana-vibhāva* is the *vyabhicāri-bhāva*.

In the following chapters, we shall deal with the different types of *vipralambha-śṛṅgāra*.



CHAPTER 2

VIPRALAMBHA-ŚRĠGĀRA

AND

KARUṆA-RASA

**CHAPTER 2**

**VIPRALAMBHA-ŚRĠGĀRA  
AND  
KARUṆA-RASA**

Chapter 2

CHAPTER 2  
VIPRALAMBHA-SRĪGĀRA  
AND  
KARUṆA-RASA



## CHAPTER 2

# VIPRALAMBHA-ŚṚṄGĀRA AND KARUṆA-RASA

In the previous chapter we dealt with the interpretation of the *rasa-sūtra* according to Abhinavagupta, Bhaṭṭalollaṭa and other *Ālaṅkārikā*-s. We also discussed the process of *rasa*-realization and the classification of the *rasa*-s along with their *sthāyī-bhāvās*. In this chapter we shall deal with the nature of the *rasa*, *vipralambha-śṛṅgāra* and that of *karuṇa*.

The *rasa*, *śṛṅgāra* has *rati* for its *sthāyī-bhāva*. *Rati* is passionate longing on the part of the lover and the beloved to have union with each other. It is a mental state known as *prema* or ardent love.<sup>1</sup> *Śṛṅgāra-rasa* is of two kinds: *saṁbhoga-śṛṅgāra* and *vipralambha-śṛṅgāra*. These two kinds differ from one another due to the difference in the *sthāyī-bhāva*, viz. *rati*. When the lover or the beloved has the mental state (*rati*) of the form “I am united with my lover or the beloved”, then this *rati* would

develop itself into *saṁbhoga-śṛṅgāra*. On the other hand, if the lover or the beloved has the mental state (*rati*) of the form “I am separated from my beloved”, then this *rati* would develop itself into *vipralambha-śṛṅgāra*. The union between the lover and the beloved does not mean the presence of both in one and the same place. Nor does separation mean the presence of both in different places. In that case when both the lover and the beloved are lying in the same couch, but the beloved, owing to anger caused by her lover’s relation to another woman, is not inclined to speak to him, it should be viewed that they have *rati* leading to *saṁbhoga-śṛṅgāra*. But it is not so. It is identified as an instance of *vipralambha-śṛṅgāra*. Hence *saṁyoga-rati* and *viprayoga-rati* are to be viewed as mental states of the forms “I am united” and “I am separated” respectively.<sup>2</sup> Abhinavagupta in his *Abhinavabhāratī* states that *saṁbhoga-śṛṅgāra* and *vipralambha-śṛṅgāra* are not to be reckoned as two different kinds of *śṛṅgāra* but as two phases of *śṛṅgāra*. This is based on the authority of Bharata. Bharata has said: *śṛṅgāra-rasa* has two *adhiṣṭhāna*-s and they are *saṁbhoga* and *vipralambha*.<sup>3</sup> Abhinavagupta while commenting on this states: *śṛṅgārasya imau bhedhau*.<sup>4</sup>



Bharata sets forth the *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* which make the *sthāyī-bhāva*, *rati* develop itself into *sambhoga-śṛṅgāra* thus: the *ālambana-vibhāva* is the lover or the beloved with reference to which *rati* is originated. The *uddīpana-vibhāva*-s are the excitants of *rati* such as the spring reason, pleasure garden, etc. *Anubhāvā*-s are the visible effects of the internal feelings such as quickly moving eye-brows, side-long glances and the like. Excepting *ālasya* and *ugratā* other *vyabhicāri-bhāva*-s explained in the previous chapter serve as the mental conditions. Bharata states that *jugupsā* or disgust too is not the *vyabhicāri-bhāvā* in the case of *rati*.<sup>5</sup> *Jugupsā*, however, is the *sthāyī-bhāva* that develops itself into *bībhatsa-rasa* and so the question arises as to how could it be said that it cannot serve as a *vyabhicāri-bhāva* of *śṛṅgāra-rasa*. Abhinavagupta points out that the very fact that it has been excluded from the purview of *vyabhicāri-bhāva* by Bharata indicates that *sthāyī-bhāva*-s too may function as *vyabhicāri-bhāva*-s.<sup>6</sup> In the case of *vipralambha-śṛṅgāra* the lover is the *ālambana-vibhāva*. The excitant of love or the *uddīpana-vibhāva*, for example, is the beloved's thoughts of the long journey her lover is going to undertake. Tears flowing down the cheeks of the beloved constitute the *anubhāva*. Despondency,

fatigue and other factors constitute the *vyabhicāri-bhāvās*.<sup>7</sup> It must be added here that *maraṇa* which literally means 'death' is stated as the *vyabhicāri-bhāva* of the *rati* that leads to *vipralambha-śṛṅgāra*. Abhinavagupta points out that the word, *maraṇa* here means the hope of re-union or the return of the lover from the far-away place.<sup>8</sup> He also records the view of some other *Ālaṅkārikā*-s according to whom *maraṇa* is only the stage prior to death. It is of the nature of *mūrcchā* or swoon.<sup>9</sup> Jagannātha in his *Rasagāṅgādhara* sets forth the reason as to why actual death cannot be taken as the sense of the word *maraṇa*. The *vyabhicāri-bhāvas* are the mental states or the modifications of the mind. And actual death being not a mental state cannot be viewed as a *vyabhicāri-bhāva*. Hence it must be taken in the sense of swoon.<sup>10</sup>

This *vipralambha-śṛṅgāra* according to Mammaṭa, is of five kinds; and, they are: *abhilāṣahetuka*, *virahahetuka*, *īrṣyāhetuka*, *pravāśahetuka*, *śāpahetuka*. We shall explain briefly these five types with illustrative examples:



***Abhilāṣa-hetuka-vipralambha-śṛṅgāra***

In the drama, *Mālatīmādhava*, Mādhava, the hero wishes that he may have the amorous activities of Mālatī, the heroine which are naturally pleasing, which he enjoyed earlier and on which his mind is engrossed.<sup>11</sup> Here the *rati* is the *sthāyī-bhāva*. Mālatī is the *ālambana-vibhāva*. Mādhava's recollection of the amorous activities of Mālatī which he experienced earlier is the *uddīpana-vibhāva*. His wish that he may have the amorous activities of the heroine is the *anubhāva*. His passionate longing to have union with Mālatī is the *vyabhicāri-bhāva*. And the *rati* develops itself into *vipralambha-śṛṅgāra* caused by *abhilāṣā*.

***Viraha-hetuka -vipralambha-śṛṅgāra***

The illustrative example for this type of *vipralambha-śṛṅgāra* given by Maṃmaṭa is as follows:

A *nāyaka* has not visited her beloved by being controlled by his parents or out of bashfulness. The *nāyikā* wallows around in the bed during the night with the thoughts that her beloved would not have visited another lady by himself as he is of pure character; nor does he have any friend who will

induce him to visit another lady; yet, alas ! he has not come over here.<sup>12</sup>

Here the *ālambana-vibhāva* is the *nāyaka* who has not turned up. His absence is the *uddīpana-vibhāva*. The *nāyika*'s wallowing around in the bed is the *anubhāva*. The *vyabhicāri-bhāva* is the miserable state of the *nāyikā*. *Rati* which is the *sthāyī-bhāva* develops itself into *vipralambha-śṛṅgāra* by being associated with the above factors. Since this *rati* is caused by *viraha* or separation, the *rasa* is characterized as *viraha-hetuka-vipralambha-śṛṅgāra*.

### ***Īrṣyā-hetuka-vipralambha-śṛṅgāra***

Maṃmaṭa gives the following as an illustrative example for this type of *vipralambha-śṛṅgāra*:

A female friend of a *nāyikā* unable to bear the suffering which the latter experiences owing to separation from her beloved says that her friend being a jealous *nāyikā* is troubled by suspicion of rivalry in love. She has not been instructed by her female friends to express her feeling of envious resentment in the form of knitting her brows, etc. She only cries out.<sup>13</sup>



Here the *nāyaka* is the *ālambana-vibhāva*. His relation to another woman which is a fault in his character is the *uddīpana-vibhāva*. The cry of the *nāyikā* is the *anubhāva* and her fear of rivalry in love is the *vyabhicāri-bhāva*. And the *rati* caused by suspicion of rivalry in love develops itself into *vipralambha-śṛṅgāra*.

### ***Pravāsa-hetuka-vipralambha-śṛṅgāra***

The *rati* caused by the fear of separation from the *nāyaka* who plans to go on a long journey, when associated with the *vibhāva*, *anubhāva* and *vyabhicāri-bhāva* would develop into *vipralambha-śṛṅgāra-rasa*. Maṃmaṭa gives the following illustrative example taken from the *Amaruśataka*:

The *nāyikā* addresses her beloved who plans to leave for a distant place thus. “The bracelets worn round the wrists have fallen down (owing to ematiation of the forearm). My tears are exhausted. I am unable to hold my own and I have lost firmness of mind.”<sup>14</sup>

Here the *nāyaka* is the *ālambana-vibhāva*; the very thought that he is planning to leave for a far-away place is the *uddīpana-*

*vibhāva*; ematiation caused by this thought is the *anubhāva*; and anxiety is the *vyabhicāribhāva*. And the *rati* which is the *sthāyī-bhāva* develops itself into *vipralambha-śṛṅgāra*.

### ***Śāpa-hetuka-vipralambha-śṛṅgāra***

The separation caused by a curse leads the *rati* in the *nāyaka* or the *nāyikā* to *vipralambha-śṛṅgāra-rasa*. Maṃmaṭa cites the following found in the *Meghasandeśa* as illustrative example of this particular type of *vipralambha-śṛṅgāra*.

I draw your form in an indignant mood out of love  
by minerals on the stone. When I desire to draw  
my form as falling at your feet in order to soften  
your wrath, my eyes become clouded by tears. Alas!  
fate does not allow our union even in this way.<sup>15</sup>

Here the *nāyikā* is the *ālambana-vibhāva*. Her anger out of love is the *uddīpana-vibhāva*. The desire of the *nāyaka* to fall at the feet of the *nāyikā* is the *anubhāva*. And his intolerance of fate that thwarts his union with the *nāyikā* is the *vyabhicāribhāva*. And the *rati*, the *sthāyibhāva* develops itself into *vipralambha-śṛṅgāra-rasa*. The curse of Kubera is the cause of separation between the Yakṣa and his wife.



It may be added here that it is only Maṃmaṭa who sets forth the five types of *vipralambha-śṛṅgāra*. Viśvanātha in his *Sāhityadarpaṇa*,<sup>16</sup> and Vidyānātha in his *Pratāparudrīya*<sup>17</sup> admit four kinds. Jagannātha rejects the classification of *vipralambha-śṛṅgāra* in to five as advocated by Maṃmaṭa.<sup>18</sup>

We have given a brief account of the *vipralambha-śṛṅgāra* along with its divisions with a view to distinguish it from *karuṇa-rasa* as the two are so much alike that their difference is not obvious.

For *karuṇa-rasa*, the *sthāyī-bhāva* is *śoka*. It is the mental state which is of the form of extreme poignancy in the mind caused by the destruction or the loss of a dear one like child, wife, etc.<sup>19</sup> Jagannātha in his *Rasagaṅgādhara* cites the following as an illustrative example of *karuṇa-rasa*:

On seeing his child who is dead the father wails  
thus: "Oh, child possessed of modesty ! leaving  
out all concern about your kith and kin and forsaking  
the love and affection of your preceptors, how have  
you become a traveller in the other world? <sup>20</sup>

Here the dead child is the *ālambana-vibhāva*; the sight of relatives and friends at that time is the *uddīpaṇa-vibhāva*, and the miserable state of the father is the *vyabhicāri-bhāva*. Associated with these, *śoka* or grief attains to the state of *karuṇa-rasa*. It must be noted here that the *vyabhicāri-bhāvas* of both the *vipralambha-śṛṅgāra* and *karuṇa-rasa* are almost identical. Bharata in his *Nāṭya-śāstra* raises the question as to how the *vyabhicāri-bhāvas* related to *karuṇa-rasa* are applicable in the case of *śṛṅgāra-rasa* which is developed from *rati*.<sup>21</sup> And he answers by saying that *śṛṅgāra* has two phases as *sambhoga* and *vipralambha*. Of these, *vipralambha* is the state enlivened by hope of re-union, the longing and anxiety for the union with the partner being present in it all the time. It is *nirapekṣabhāva*.<sup>22</sup> And *karuṇa* is different as its *sthāyi-bhāva*, *śoka* involves the absence of hope or expectation that the dead person would come back to life.<sup>23</sup> Hence *karuṇa-rasa* is different from *vipralambha-śṛṅgāra*.<sup>24</sup>

Jagannātha points out that when there is separation between the *nāyaka* and the *nāyikā* and when there is the certainty that one of the two is alive, then *rati* or passionate longing for union well-developed by grief or agony is the predominant *sthāyī-bhāva*. And the *rasa* is *vipralambha*. Here



agony or grief, the *sthāyī-bhāva* of *karuṇa-rasa*, resulting from separation serves only as a *vyabhicāri-bhāva*.<sup>25</sup> And when there is certainty of death of either of the two—the *nāyaka* or the *nāyikā*, the *ālambana-vibhāva* of *rati* is lost and so *rati* becomes secondary. And agony or grief or *śoka* which is the *sthāyī-bhāva* of *karuṇa* and which is strengthened or heightened by *rati* is primary; and, it develops into *karuṇa-rasa*.<sup>26</sup> It must be added, he states, that even when there is the certainty that one is dead and if there is hope that the dead person would come back to life by the grace of God or by divine intervention, then the *ālambana-vibhāva* of *rati* is not totally lost; and, the *rati* develops itself into *vipralambha-śṛṅgāra*. This comes under *pravāsa-hetuka-vipralambha-śṛṅgāra*. It is definitely not a case of *karuṇa-rasa*.<sup>27</sup> He cites as a means of throwing light upon this aspect the illustrative example of Mahāśveta and her separation from Puṇḍarīka as is found in the *Kādambarī*.<sup>28</sup> Puṇḍarīka, the son of the sage Śvetaketu had fallen in love with Mahāśveta, the daughter of Hamsa, the king of Gandharvas. And both had a passionate longing (*rati*) for union with one another. Unable to bear the separation from Mahāśveta Puṇḍarīka had lost his life. Mahāśveta on hearing this decided to give up her life by throwing herself into the pyre.<sup>29</sup> At this



stage the *rati* which is the *sthāyī-bhāva* of *śṛṅgāra* becomes devoid of the *ālambana-vibhāva*, viz., the beloved Puṇḍarīka. It, therefore, has become secondary. And grief or *śoka* which is the *sthāyī-bhāva* of *karuṇa-rasa* is heightened by it and the responsive reader of this section would experience *karuṇa-rasa* only. But there is a dramatic shift in the scene. A divine being assures her that she will be united with Puṇḍarīka.<sup>30</sup> Now there is hope for re-union with Puṇḍarīka, the *ālambana-vibhāva* of *rati* which has become primary. The agony or *śoka* which is the *sthāyī-bhāva* of *karuṇa-rasa* serves as a *vyabhicāri-bhāva* strengthened by which the *rati* develops itself into *vipralambha-śṛṅgāra* of the *pravāsa-hetuka* type.

In this connection Jagannātha records the view expressed by Viśvanātha in his *Sāhityadarpaṇa* in a rather half-hearted manner.<sup>31</sup> Viśvanātha has said that if either the *nāyaka* or the *nāyikā* passes away, and if one is wailing then it is an instance of *karuṇa-rasa*. But if there is an assurance of re-union and the bereaved one is wailing, then it is a case of distinct *rasa* known as *karuṇa-vipralambha*.<sup>32</sup> It is evident from this that Viśvanātha does not accept the instance such as the one cited above as a form of *vipralambha-śṛṅgāra* of *pravāsa-hetuka* type.



The above contention, however, seems to be not sound. In the case of separation which a *nāyikā* experiences owing to the journey undertaken by a *nāyaka* for a long period of time, the *ālambana-vibhāva* of *rati* is not lost. The grief or *śoka* of the *nāyikā* functions as a *vyabhicāri-bhāva*. But in respect of separation caused by the death of the *nāyaka* even if there is an assurance of reunion after some time, the loss of the *ālambana-vibhāva* of *rati* is a fact. The stream of *rati* will be somewhat interrupted and grief or *śoka* will be intensified. Developing itself into *karuṇa-rasa*, the grief promotes the *rati* to the level of *vipralambha-śṛṅgāra*. Thus we have a blend of *karuṇa-rasa* and *vipralambha-śṛṅgāra-rasa* which may be designated as *karuṇa-vipralambha*. If we admit *karuṇa-vipralambha* as one type of *vipralambha-śṛṅgāra*, then it is a form of *pravāsa-hetuka-vipralambha-śṛṅgāra*. In the case of the latter the separation between the *nāyikā* and the *nāyaka* is for a specific period of time, and in the case of *karuṇa-vipralambha* it is for a longer period of time extending to another birth too. This is the difference. According to this view, *karuṇa-vipralambha* is a part of the *pravāsa-hetuka-vipralambha-śṛṅgāra* and so it need not be reckoned as a distinct form of *vipralambha-śṛṅgāra*. Hence the



classification of the latter into five by Maṃmaṭa can strictly be maintained.

Rudraṭa in his *Kāvyālaṃkāra* and Rudrabhaṭṭa in his *Śṛṅgāratilaka* speak of *vipralambha* as having four forms, viz. *prathamānurāga*, *māna*, *pravāsa* and *karuṇa*. Of these, the first one is *abhilāṣa-hetūka-vipralambha* and the second one is *īrṣyā-hetuka-vipralambha*. The last one is *karuṇa-vipralambha*. This *karuṇa-vipralambha* is applied by both the writers to the situation when one of the two, viz., the *nāyaka* or the *nāyikā* dies or in the process of dying.<sup>33</sup> Rudrabhaṭṭa points out that if either the *nāyaka* or the *nāyikā* dies or is in the process of dying, it cannot be taken as an instance of *karuṇa-rasa*; for, *rati* persists and there is hope for re-union (*sāpekṣa*). And a touch of grief or *śoka* will always increase the beauty of this form of *śṛṅgāra*.<sup>34</sup>

Bhoja in his *Śṛṅgāraprakāśa* accepts *karuṇa-vipralambha* as the fourth form of *vipralambha-śṛṅgāra*. He adds that it heightens love to the furthest extreme degree that is possible; and, it cannot be treated as *karuṇa-rasa*. *Karuṇa-rasa* and *karuṇa-vipralambha-rasa* differ from each other in respect of their cause, fruit, content and nature. The cause of



*karuṇa-vipralambha-rasa* is *rati*, while that of *karuṇa-rasa* is attachment or compassion or the like. The result of the former is re-union while it is not so in the latter case. The content of the former are the *nāyaka* and the *nāyikā*, and that of the latter may be any body in distress. The former is based on hope while the latter is devoid of it. Bhoja concludes by saying that *karuṇa-vipralambha* is the life and summit of love.<sup>35</sup>

The predominant *rasa* in the *Vālmīki Rāmāyaṇa* is *karuṇa*. Ānandavardhana in the fourth chapter of his *Dhvanyāloka* has identified it to be so after elaborate discussion.<sup>36</sup> It is well-known that to Vālmīki came the gift of poesy unbidden and unforeseen at the sight of a fowler killing one of the mating birds. He expressed himself in a language which originated the *śloka* metre and which was acclaimed by the God of creation as the best specimen of classical poetry.<sup>37</sup> In other words, Vālmīki's inspiration for composing *Rāmāyaṇa* arose out of thoughtless cruelty on the part of the hunter, undeserved suffering on the part of the bird, and absorbing compassion on the part of himself. While making the distinction between the self and the not-self in a *kāvya*, Ānandavardhana identifies *rasa* as the self of poetry. He substantiates his view

by pointing out that in the case of Vālmīki, India's primate bard, his *śoka* or grief aroused out of his sight of a bird wailing by being separated from its mate assumed the form of a *śloka*.<sup>38</sup> Kālidāsa in the fourteenth canto of his *Raghuvamśa* states that when Lakṣmaṇa left Sītā on the banks of the river *tamasā* under the bidding of Rāma, when there was none excepting her shadow, she wailed loudly following which came the sage whose *śoka* arising out of the sight of a bird killed by a fowler attained to the state of a *śloka*.<sup>39</sup>

It must be noted here that *karuṇa-rasa* need not be based upon a *nāyaka* and *nāyikā* only, but upon any one who is in a state of distress. Rāma's performing the final rites to Jaṭāyu, the king of vultures and his utterances then evoke a sense of grief in the responsive reader which ultimately develops into *karuṇa-rasa*.<sup>40</sup> In the same way, Daśaratha gives vent to his grief without restraint, in mournful and often long-drawn-out cries, moans and lamentations when Rāma leaves for the forest. He finally passes away. A study of this section will evoke a sense of agony in a responsive reader developing itself into *karuṇa-rasa*. But the pain, grief or distress shown by tears and utterances by Sītā and Rāma when they were separated



in the forest is a case of *vipralambha-śṛṅgāra* as the *ālambana-vibhāvas* of *rati*, viz., Rāma and Sītā were alive and were hopeful of re-union. Hanumān, on seeing Sītā at the *aśoka-vana* states: “The mind of Sītā and that of Rāma are affixed to each other and it is precisely on this ground that both are alive.”<sup>41</sup> They were hopeful of union and hence it is a case of *vipralambha-śṛṅgāra*. Sītā after being abandoned on the banks of the river *tamasā* was taken by Vālmīki to his hermitage where she gave birth to Lava and Kuśa. The separation between Rāma and Sītā during this period augmented by *rati* towards each other resulted in *vipralambha-śṛṅgāra*. But in the end when Sītā entered into the Earth, her mother and when there was no hope for re-union, grief or *śoka* on the part of Rāma serving as the *sthāyi-bhāva* resulted in *karuṇa-rasa*.<sup>42</sup> The point that is of relevance here is that *vipralambha-śṛṅgāra* and *karuṇa-rasa* are different although the line of demarcation between the two is rather slender.

Bhavabhūti in his *Uttararāmacarita* deals with the abdication of Sītā by Rāma. During the period of separation the *rati* of Rāma and Sītā toward each other enhanced by grief or *śoka* which serves as a *vyabhicāri-bhāva* develops itself into *vipralambha-śṛṅgāra*. Bhavabhūti, unlike Vālmīki, unites

Sītā and Rāma and this results in *saṁbhoga-śṛṅgāra*.<sup>43</sup> It may be added here that Bhavabhūti accepts *Karuṇa* as the only *rasa*. All other *rasa*-s are only its illusory manifestations. He states:

*Karuṇa*, the only dominant *rasa* appears different under different circumstances and assumes illusory forms. This is similar to water taking the shapes of the whirlpool, the bubble and the waves, while the whole thing is water.<sup>44</sup>

He, however, has changed *karuṇa-rasa* into *vipralambha-śṛṅgāra* and then finally into *saṁbhoga-śṛṅgāra* by uniting Sītā and Rāma at the end of the drama.<sup>45</sup>

In the *Raghuvamśa*, Kālidāsa's description of the separation between Aja and his beloved queen Indumatī makes the responsive reader experience *karuṇa-rasa*. When the king, Aja and the queen, Indumatī were sporting in the pleasure garden, a wreath of flowers fell upon Indumatī and she fell dead. The king on seeing this swooned and on recovering burst into a passionate lament for the cruel loss. The king placing the wreath upon his heart says:



This wreath has destroyed the queen's life. But when placed upon my heart it does not kill me.<sup>46</sup>

Or, through a reverse of fortune, the creator has fashioned this thunder for me; since it has not struck down the tree, but has smitten the creeper clinging to its branches.<sup>47</sup>

Aja laments profusely by remembering the incidents happened earlier when he was united with Indumatī.

Even drops of perspiration are still on the face caused by the fatigue of love-dalliance; whilst your life has passed away. Alas! the fleeting nature of the lives of men.<sup>48</sup>

Never before have I wronged thee in thought; why hast thou forsaken me? Lord of the Earth, indeed, only in name, have I been; but to thee alone I give my hearts real life.<sup>49</sup>

The king stayed on in the park until the funeral rites were performed. There in the park of the city itself, this wise king performed the funeral rites that are to be performed out after ten days from death.<sup>50</sup> Vasiṣṭha then sent his disciple asking

him to convey the king that Indumatī was a nymph of heaven, condemned by Tṛṇabandhu's curse to a period of exile on earth and now she was recalled to her home. Tṛṇabandhu said that she would be an inhabitant of earth until she sees heavenly flowers.<sup>51</sup> Sorrow broke Aja's heart. Appointing his son as the king, he starved himself to death and was united with his wife in the heaven. Then having renounced his body at the confluence of the rivers, Gangā and Sarayu and having become a divine being the king was united with his wife and experienced divine bliss in the groves of Nandana.<sup>52</sup>

Now we find the grief experienced by the king Aja has become totally insignificant. Earlier he suffered and his suffering did not have an undercurrent of hope or expectation that Indumatī would come back to life. So there was *nirapekṣa-bhāva* and the responsive reader would experience *karuṇa-rasa*. In the end when the king was united with Indumatī in the heaven, there is no longer any separation but only everlasting union. And it is a clear case of *sambhoga-śṛṅgāra*. Dhanika in his *Avaloka* on the *Daśarūpaka* of Dhanañjaya states that in the *Raghuvamśa* there is *karuṇa-rasa* experienced by Aja on the death of Indumatī.<sup>53</sup> Bhānudatta too in his *Rasataranginī* identifies Aja's grief caused by the death of Indumatī as an



illustration of *Karuṇa-rasa*.<sup>54</sup> It must, however, be noted that there is no place for *vipralambha-śṛṅgāra* in the episode of Aja and Indumatī .

The *vipralambha-śṛṅgāra* is the predominant *rasa* in the drama *Vikramorvaśīya* . The king Vikrama after having paid his respects to the Sun God drives back to the earth . He hears the shrieks of the nymphs and asks them if they need any help. Having learnt from them that their friend Ūrvaśī along with Citralekha has been seized by the demon Keśin, he rescues both of them. He is captivated by the incomparable beauty of Ūrvaśī. At this stage the Gandharva king Citraratha who was deputed by Indra comes over there, congratulates the king and takes back the nymphs to heaven. Ūrvaśī pretends to be enveloped by a creeper, stays for a moment and casts a longing glance at the king who expresses his love to her with equal affection. The separation between the two who have a longing passion for union is described by Kālidāsa thus:

This nymph flying up into the sky, tears my heart  
from my body, like a female swan soaring into the  
air after drawing of a fibre from the lotus-stalk. <sup>55</sup>

The king explains the real state of his mind to his friend, Vidūṣaka in the second act. He says:

That lady with a moon-like face is not easily attainable, and yet there is this indefinable sensation of love; and, my mind, too, suddenly experiences a feeling of relief, as if the fulfilment of my object were at hand.<sup>56</sup>

Ūrvaśī also irresistably drawn by love toward Vikrama comes to the garden where the king and Vidūṣaka are engaged in conversation. While coming to the palace, Citralekha asks Ūrvaśī as to whether she has sent someone before to the king to inform him of her arrival. Ūrvaśī replies “I have sent my heart”. She further states “The God of love urges me; what remains then to be considered.”<sup>57</sup> Seeing the king, Ūrvaśī says that he appears to her eyes more delightful than when she formerly saw him.<sup>58</sup> Concealed by *Tiraskariṇī-vidyā*, Ūrvaśī stands by the side of the king and hears him. The Vidūṣaka seeing the king afflicted by grief owing to separation from Ūrvaśī advises him to resort to sleep or to draw a picture of Ūrvaśī and remain gazing at it. The king says that both the means are of no avail. For, “This heart of mine is pierced by the shafts of



love; how can I get sleep which will bring about a union in dream. Nor will my eyes fail to overflowing with tears. How could I gaze at the portrait of my beloved".<sup>59</sup> The *vipralambha-śṛṅgāra* is well portrayed here.

Hearing this Ūrvaśī, writes in a birch-leaf thus: My lord, even the breezes in the Nandana garden blow hot upon my body while lying on a bed of *pārijāta* flowers crushed on account of my rolling upon it in agony.<sup>60</sup> Then Ūrvaśī appears before Vikrama who becomes delighted by being united with her. Here the *vipralambha-śṛṅgāra* has turned into *saṁbhoga-śṛṅgāra*. Suddenly a heavenly messenger comes and informs Ūrvaśī that she has to come to the abode of Indra who desires to see the dramatic performance of her. Again there is separation between the two and the *vipralambha-śṛṅgāra* is maintained in the drama. Then there is a happy union between the two for a longer period of time. Once in the Gandhamādana forest Ūrvaśī enters into the grove sacred to Kārtikeya. She is immediately transformed into a creeper. The king mad with grief roams through the forest. He finds the gem that which unites separated lovers. With that jewel in hand he embraces a certain creeper which gets immediately transformed into Ūrvaśī. At this stage it is an



instance of *saṃbhoga-śṛṅgāra*. After sometime the jewel is carried away by a vulture . Again there is separation between the king and Ūrvaśī. The vulture is killed and the gem is obtained by a boy. This boy is the son of Vikrama through Ūrvaśī. Ūrvaśī has entrusted the boy with the sage Cyavana as Indra has said that when the king sees his son, Ūrvaśī has to leave for the heaven. Fearing separation she has entrusted the boy with Cyavana. Now the king has seen the boy and separation is inevitable. Nārada carrying the message from Indra arrives and informs that Ūrvaśī should stay with Vikrama. Thus we see that in the drama *Vikramorvaśīya* it is only *vipralambha-śṛṅgāra* that is portrayed. And the grief or *śoka* born out of separation ceases to be a *sthāyi-bhāva* but takes the role of a *vyabhicāri-bhāva* . Hence there is no place for *karuṇa-rasa* in the drama .

The play *Tāpasavatsarāja* by Anaṅgahaṛṣa or Māṭṛrāja abounds in the portrayal of the *karuṇa-rasa* and the *vipralambha-śṛṅgāra*. The hero of the play is Udayana who is married to Vāsavadatta. The minister, Yaugandharāyaṇa learns from astrologers that if Udayana marries Padmāvatī he would become the emperor of the world. Being a well-wisher of the king, the minister creates a scene that Vāsavadatta is burnt alive in the



fire that occurred in the queen's palace when Udayana was not there. Udayana laments over the death of his queen. We find references to these in the commentary *Locana* on the *Dhvanyāloka*. The king is certain that the queen is lost. He does not have any expectation that she would come back to life. The *ālambana-vibhāva* as far as the king is concerned is lost. Hence his grief takes the role of the *sthāyi-bhāva* which develops itself into *karuṇa-rasa*.<sup>61</sup> But as far as the audience of the play is concerned, the queen is not dead. Hence there is *sāpekṣa-bhāva* or the hope that there will be union between the king and the queen. Hence the *rasa* that is experienced by the audience is *vipralambha-śṛṅgāra* only. But at the end of the drama the king is assured of his union with Vāsavadatta and so there is hope of re-union.<sup>62</sup> The *rasa* that is experienced by the king as well as the audience of the play is *vipralambha-śṛṅgāra*. The point that is to be noted here that there is a clear demarcation between the portrayal of the *karuṇa-rasa* and the *vipralambha-śṛṅgāra*. Jagannātha in his *Rasagāṅgadhara* brings out the distinction between the *vipralambha-śṛṅgāra* and the *karuṇa-rasa* thus:

*ayaṃ ca bhāvaḥ (maraṇabhāvaḥ) sva-vyañjaka-*

*vākyottaravartinā vākyāntareṇa sandarbha-  
ghaṭakena nāyakādeḥ pratyujjīvanavarṇane  
vipralambhasya, anyathā tu karuṇasya poṣaka iti  
vivekaḥ.*<sup>63</sup>

In the field of aesthetics the enjoyment of *karuṇa-rasa* by the responsive reader or the spectator of a *kāvya* is a puzzle. Jagannātha in his *Rasagaṅgādhara* discusses this problem. It may be contended as to whether it is possible to relish *karuṇa-rasa* like *śṛṅgāra-rasa*. As in the case of Duṣyanta, for example, the *rati* which is the *sthāyī-bhāva* would give rise to pleasure in the case of a responsive reader. But in the case of *karuṇa-rasa*, the *sthāyī-bhāva* is *śoka* and it is well-known that it gives rise to sorrow only and it cannot lead to pleasure. Just as *śoka* in the case of the *nāyaka* gives rise to sorrow, in the same way, the responsive reader also will experience sorrow only.<sup>64</sup>

This contention is not sound. While discussing the nature of *rasa* in the previous chapter we referred to Abhinavagupta's view according to which *rasa* is only consciousness, i.e., the self when it becomes free from the veil of *avidyā*. It is self-luminous and is of the nature of bliss. The responsive reader, because of the portrayal of the *vibhāva*, *anubhāva* and



*vyabhicāri-bhāva* by the masterly hand of the poet, views them not as belonging to individuals but in a generalized way. At this stage there arises an integrated mental state comprising the *sthāyī-bhāva*, *vibhāva*, *anubhāva* and *vyabhicāri-bhāva*. It is prevailed over by *sattva-guṇa*. It lifts up the veil of *avidyā* that conceals the true nature of the self which is self-luminous consciousness and bliss. It is *rasa*. One bursts into tears on listening to or witnessing a *kāvya* wherein *karuṇa-rasa* is predominant not because of grief or sorrow but because of the joy of the experience of the self.<sup>65</sup> Jagannātha concludes by saying that this is the greatness of the *kāvya* of superior type that grief or *śoka* portrayed therein although not delectable in ordinary experience gives rise to extra-empirical aesthetic delight.<sup>66</sup> He is of the view that the function of a *kāvya* of superior type is to give rise to extra-empirical pleasure and at the same time check the manifestation of sorrow.<sup>67</sup> It comes to this that *karuṇa-rasa* too is delectable like *śṛṅgāra-rasa*.

In the world, sorrowful incidents lead only to sorrowful feelings. In *kāvya*, however, they give rise to delight. There is a dictum— “*ānandaikarūpatā-sarva-rasānām*.” According to this, even *jugupsā* may lead to delight due to the skill in its portrayal. How does one account for delight in *karuṇa-rasa*?

The aloofness of the spectator while enjoying *rasa* acts as a buffer and prevents him from suffering even though there is generalisation of *vibhāva*, etc. The skill in the portrayal of emotion, delineation of characters, incidents and descriptions result in *camatkāra* and delight. And the explanation offered for the enjoyment is the greek theory of chartarsis. There is purgation of the negative emotions of the spectator while watching tragedies. Due to the working out of sorrow, anger, depression or hate, the spectator is left with relief and good feelings.

### To sum up

From the illustrations cited above it would be evident that the *vipralambha* and the *karuṇa-rasa* are quite distinct. But in certain texts what is at one stage *vipralambha* turns into *karuṇa-rasa* and thus again becomes *vipralambha* when there is a supernatural re-union. What is *karuṇa-rasa* to one character may at the same time be *vipralambha-śṛṅgāra* to rest of the characters and audience due to the intrigue in the plot. The common factor of suffering make the two *rasa*-s interrelated, but *vipralambha* has a happy ending.



## CHAPTER 3

### ABHILĀṢA-HETUKA-VIPRALAMBHAḤ

In the previous chapter we referred to the classification of vipralambha-śūngas into five by Maṇḍana. And they are abhilāṣa, uṣṭha, kṣayā, pratyakṣa and dūṣṭa. Of these, the term abhilāṣa means existence of an object. Śūngas or union.

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In the previous chapter we referred to the classification of *vipralambha-śṛṅgāra* into five by Maṃmaṭa. And they are: *abhilāṣa*, *viraha*, *īrṣyā*, *pravāsa* and *śāpa*. Of these, the term *abhilāṣa* means existence of passionate longing for union.<sup>1</sup>

Rudraṭa in his *Kāvyaālankāra*,<sup>2</sup> Rudrabhaṭṭa in his *Śṛṅgāratilaka*,<sup>3</sup> Siṃhabhūpāla in his *Rasārṇavasudhākara*,<sup>4</sup> Viśvanātha in his *Sāhityadarpaṇa*<sup>5</sup> and Bhānudatta in his *Rasatarāṅgiṇī*<sup>6</sup> designate *abhilāṣa-hetuka-vipralambha* as *prathanīānurāga-vipralambha* or *pūrvānurāga* or *pūrvarāga* — *vipralambha*.

This *vipralambha - śṛṅgāra* designated as *pūrvarāga* means passionate longing for union.<sup>7</sup> Siṃhabhūpāla states: love or *ratī* between a *nāyaka* and a *nāyikā* who are not united earlier or who are separated after being united, who have a longing for union with one another, when nourished by appropriate *anubhāva* and *vyabhicāri-bhāva* develops into *vipralambha-śṛṅgāra-rasa*.<sup>8</sup> Siṃhabhūpāla<sup>9</sup> and Viśvanātha<sup>10</sup>

state that this type of *vipralambha-śṛṅgāra* is characterized by specific mental states on the part of the *nāyakā* and *nāyikā* who have developed a longing for union with one another either by hearing about the other or by seeing the other and who could not, however, attain union. Viśvanātha says that the *nāyakā* or *nāyikā* may come to know about the other through a messenger, bard or a female friend. And the perceptual cognition of either of the two may happen by a magical feat or by seeing in a picture or in a dream.<sup>11</sup> Siṃhabhūpāla cites the following as an example for the rise of love on hearing the qualities of the *nāyikā*:

I will indeed have recourse to someone other than  
Nala (i.e., fire) of my own accord.<sup>12</sup>

This verse is from *Naiṣadha-kāvya*. The swan describes the quality of Nala to Damayantī who on hearing them says that if she could not attain Nala she will resort to fire and kill herself. Here love or *rati* on the part of Damayantī has arisen toward Nala on hearing the qualities of the latter through the messenger, the swan. *Pūrvānurāga* can also take place on seeing the *nāyaka* or the *nāyikā* in a picture or in a dream or directly.<sup>13</sup> For example:



Coming to him whom she found flawless in all his limbs, Indumatī stopped from reaching another prince. A swarm of bees would not pass on to another tree, when it has once found the mango in full flower.<sup>14</sup>

Indumatī in her *svayamvara* directly sees Aja which results in having love toward him. And *ratī* here precedes the state of having passionate longing for union with him. Siṃhabhūpāla cites as an example for *pūrvārāga* arising out of seeing the picture the following verse from the *Ratnāvalī* of Śrī Harṣa.

Who is this damsel in the picture reaching the mind  
(*mānasa*) like a royal swan that reaches the *mānasa*  
lake.<sup>15</sup>

Here there arises *anurāga* or love in the case of Vatsarāja toward Ratnāvalī on seeing her in picture.<sup>16</sup> As an instance of *pūrvārāga* that arises on seeing the *nāyikā* in dream, Siṃhabhūpāla cites the following:

You were seen in dream; and you vanished along  
with dream. I do not see any means of attaining  
you. Please be pleased toward me, the one who is  
the slave of you - who have thighs like the interior  
of a plantain tree.<sup>17</sup>

He further adds: Here the *pūrvarāga* has arisen in the case of a *nāyakā* in respect of a damsel whom he has seen in dream.<sup>18</sup> Siṃhabhūpāla, Viśvanātha and Bhānudatta in their works state that this type of *vipralambha-śṛṅgāra* known as *pūrvarāga* or *abhilāṣa-hetuka-vipralambha* is characterized by 10 conditions; and, they are: *abhilāṣa*, *cintā*, *smṛti*, *guṇakathana*, *udvega*, *pralāpa*, *unmāda*, *vyādhi*, *jaḍatā*, *mṛtiḥ*. These, according to Siṃhabhūpāla, have been set forth by ancient *Ālaṅkārikās*.<sup>19</sup> These are defined as follows:

### (1) *abhilāṣa*

This is passionate longing to have union with one another.<sup>20</sup> This will be manifested in different ways. One will be coming out of one's house or getting into silence eagerly awaiting the arrival of his or her partner. There will be visible manifestation of actions indicating love or *rati*. One will decorate oneself, make indirect reference and remain in a lonely place.<sup>21</sup> This condition is illustrated thus:

My eyes and mind have fallen in the lotus-pond, i.e., my beloved. Mind being heavy is immersed therein; and, the eyes are wandering all around.<sup>22</sup>



A *nāyaka* remembering his beloved with whom he was earlier united tells his friend what is stated above. Here passionate longing for union with the beloved is evident.

## (2) *Cintā*

This is pondering over the process of meeting and attaining the *nāyaka* or the *nāyikā*.<sup>23</sup> The visible manifestations of this condition in the case of a *nāyikā* are: touching the knot of the wearing garment, looking with eyes turned sideways, revolving the ring around the finger, wallowing about in the bed, and looking at objects with vacant eyes.<sup>24</sup>

## (3) *Smṛti*

This is continual remembrance of amorous actions of the *nāyikā* or the *nāyakā*.<sup>25</sup> The visible manifestation of this condition, Siṃhabhūpāla states, are: taking a long deep breath that expresses sorrow (*niśvāsa*), thinking deeply about the *nāyikā* (*dhyāna*), having no interest in carrying out one's duties (*kṛtyavihastatā*), showing marked antipathy to laying down in bed or sitting in a couch (*śayyāsanādiṣu vidveṣaḥ*).<sup>26</sup> As an example of this Bhānudatta describes Śrī Rāma's condition

thus: “Rāma always remains thinking of Sītā, the daughter of the king of Videha.”<sup>27</sup>

#### (4) *Guṇakathana*

This is recounting the qualities of the *nāyikā*.<sup>28</sup> The recounting of the qualities of Śakuntalā by Duṣyanta may be cited as an example of this condition .

Lower lip has the redness of a fresh leaf, her arms resemble tender twigs, and youth attractive like a flower pervades her limbs.<sup>29</sup>

#### (5) *Udvega*

This is turning away from the objects of the world in disgust and it is caused by extreme attachment toward one's beloved.<sup>30</sup>

#### (6) *Pralāpa or Vilāpa*

This is utterance of statements relating to the *nāyikā* such as the following.

She was seen here, standing here, sitting there conversing with me, and was staying here; and she returned from here.<sup>31</sup>



The visible effects of this condition are aimless wandering, vacant looks, etc.<sup>32</sup>

## (6) *Unmāda*

This is disordered state of mind resulting in mistaking a thing for something else. This is caused by thinking of the *nāyikā* or *nāyaka* at all times owing to separation from one another.<sup>33</sup>

The effects of this state of mind are aversion toward one's desired objects and deep respiration expressive of grief or intense longing. One could remain without winking one's eyes, and would be laughing, sadly thoughtful, singing, and still.<sup>34</sup> Jagannātha gives the following as an illustration of this state of mind:

O my beloved, you are devoid of compassion;  
I shall not leave you hereafter. Thus the *nāyikā*  
makes an inconsequential talk by taking hold of  
the hand of the female messenger (mistaking her  
for her beloved *nāyakā*).<sup>35</sup>

## (7) *Vyādhī*

This is characterized by agonizing pain of mind and abnormal thinness of body owing to separation from the beloved.<sup>36</sup> The

visible effects of this condition are intense mental excitement, deep sigh, living in the midst of objects that would provide refreshing coolness; aversion to life, delusion, desire to die due to lack of courage, falling down at an unnoticed place and drooping eyes.<sup>37</sup> Jagannātha cites the following as an illustrative example of this condition:

Placing aquatic plant in her chest, shaking her body  
hither and thither, she looks pitifully at the face of  
her female friend who gives an account of her  
beloved.<sup>38</sup>

### (8) *Jadatā*

This is the state of mind governed by which one will not be able to distinguish between that which is good and that which is unwelcome, will not respond to any question, and will neither look at nor listen to. One will be in a vacant mood.<sup>39</sup> The visible effects of this state of mind are as follows: one will not have the sensation arising from touch, the countenance will become faded and limbs slackened; one will emit a sound indicative of distress and will be stupefied; will sigh deeply and will be ematiated.<sup>40</sup> Bhānudatta gives the following as an illustrative example of this kind of mental state:



The hands of the heroine are devoid of the sound of bracelets; the upper garment over her chest is motionless; the pupil in her eyes is stationary, and the ear-rings do not move in a lively manner up and down. She has to be viewed as a mere picture till there is movement in her on hearing her lover's name.<sup>41</sup>

### (9) *Marāṇam*

This is not actual death but only intense desire to pass away on the part of the *nāyikā* if she does not succeed in her attempts to have union with her lover.<sup>42</sup> At this stage the *nāyikā* will be burnt as it were by the fire in the form of love in separation. The visible effects of this condition are: the *nāyikā* will hand over the birds which she has been keeping as her companion and treating with care and affection to her female friend, will give forth sweet and indistinct sounds, will have eagerness to have gentle breeze to enjoy moon - light and to look at bunches of flowers.<sup>43</sup> Viśvanātha is of the view that there should be no description of *vipralambha-śṛṅgāra* involving actual death as such a description would hamper or hinder the experience of *rasa*. But if there is a chance to pass away on the part of the *nāyikā* or the *nāyaka* because either of the two is not able to

bear the pangs of separation, then this condition may be described, as it would enhance the experience of *vipralambha-śṛṅgāra*.<sup>44</sup> He, however, adds that if there is divine assurance or hope that either of the two who is dead would come back to life soon, then actual death may be described, as such a description would only heighten the experience of *vipralambha-śṛṅgāra* by the responsive reader.<sup>45</sup> The following are the examples given by Viśvanātha by way of elucidating this condition known as *marāṇa*.

1. Example for *marāṇa* that is about to occur:

The *nāyikā* noticing that the flower *Śephālikā* has withered away at the time of the setting of the sun was having hope that her beloved may turn up during night. But now it is early morning known from the crowings of the cocks. We could not gather whether she will be alive or not.<sup>46</sup>

2. Example for the condition *marāṇa* that is desired:

Let the bees pervade the quarters with humming sound; let the wind from the malaya mountain blow; let there be the sweet sounds of the Cuckoos at the top of the mango trees in the fifth note of the Indian gamut; and, let my vital airs go out quickly.<sup>47</sup>



3. Example illustrating the condition of *maraṇa* which is associated with the hope that the dead would come back to life:

The narrative of Puṇḍarīka and Mahāśveta as portrayed in the *Kādambarī* serves as an example.<sup>48</sup> This we have referred to in the previous chapter. We have also said that Viśvanātha treats this as an instance of *karuṇa-vipralambha*, while Jagannātha treats it as a variety of *vipralambha-śṛṅgāra*.<sup>49</sup> There are 10 conditions governing the portrayal of the *vipralambha-śṛṅgāra*. Siṃhabhūpāla records the view of some ancient Ālaṅkārikās according to whom there are two more condition, viz., *icchā* and *utkaṇṭhā*.<sup>50</sup> He adds that *icchā* and *utkaṇṭhā* are only passionate longing to have union with the beloved. Hence there are 10 conditions only governing the portrayal of *vipralambha-śṛṅgāra*.<sup>51</sup>

The *abhilāṣa-vipralambha-śṛṅgāra* which is also known as *pūrvānurāga*, Viśvanātha states, is of three kinds.<sup>52</sup> Of these, the first type is designated as *nīlī-rāga*. If the love between the *nāyaka* and *nāyikā* never fades away, but is not fully manifested in the midst of friends, then this type of *rati* or love that exists prior to the actual union is known as *nīlī-pūrvānurāga*. The *rati*

between Sītā and Rāma before they got married may be cited as an example of this type.<sup>53</sup>

The second type is known as *kusumbha-pūrvānurāga*. This is defined as follows: If the love between the *nāyaka* and *nāyikā* fully manifest in the presence of female friends and later on fades away on some ground, then this type is known as *kusumbha-pūrvānu-rāga*.<sup>54</sup>

The third type of *pūrvānurāga* is termed *māñjiṣṭha-pūrvānurāga*. This may be explained as follows:

The red colour of a cloth dyed with madder could never be washed away and it will manifest in all brightness. In the same way, if the love between a *nāyaka* and *nāyikā* does not fade away and remain firm, then it is known as *māñjiṣṭha-pūrvānurāga*.<sup>55</sup>

So far the discussion regarding the divisions of *abhilāṣa-hetuka-vipralambha-śṛṅgāra* or *pūrvānurāga* or *prathamānurāga* type of *vipralambha-śṛṅgāra* along with the conditions or mental states that govern them.

We shall now set forth the portrayal of this kind of *vipralambha-śṛṅgāra* in the drama *Mālatīmādhava* and



*Abhijñānaśākuntala*. In the drama, *Mālatīmādhava*, Bhavabhūti has picturized the love between Mālatī and Mādhava. The predominant *rasa* in this drama is *saṃbhoga-śṛṅgāra*. And the fine touches of *vipralambha-śṛṅgāra* enhance the aesthetic value of this drama to a very great extent.

The story starts with the conversation between Kāmandakī, a Buddhist ascetic and Mālatī's governess and Avalokitā, a disciple of Kāmandakī. The conversation centres around the desired match between Mālatī and Mādhava. We gather from this conversation that the parents of Mālatī and Mādhava were classmates and they desired the marriage between their children. We also gather that there is mutual love between the two. Kāmandakī says: "The mutual love between Mālatī and Mādhava is well-known to all."<sup>56</sup> Mālatī has quite often seen Mādhava passing through the royal path adjacent to her mansion. Kāmandakī states:

Mālatī stationing herself at the lofty window of the top-most room of her mansion has beheld Mādhava oftentimes passing by the high road close by, like *Rati* beholding Kāma in a new form. Her longing to have union with Mādhava has grown intense and she has been pining away with her limbs extremely languished.<sup>57</sup>

Here the condition or the mental state *utkaṇṭhā* on the part of Mālatī is evident. *Utkāṇṭhā*, according to *Siṃhabhūpāla*, is identical with the condition *cintā*. And this heightens the experience of *vipralambha-śṛṅgāra*. Makaranda, the friend of Mādhava describes the condition of Mādhava who is thinking of Mālatī thus:

His gait is slow, looks are vacant and body has lost its grace. He takes a long deep breath expressing sadness. What may this be? Or what else can it be? The command of the God of love wanders over the world; youth is susceptible and the various objects in the world which are charming and sweet, shake off the firmness of mind.<sup>58</sup>

Herein the long deep breath taken by Mādhava is indicative of the fact that he is continually remembering Mālatī (*smṛti*) which is one of the conditions governing *vipralambha-śṛṅgāra*. Another condition governing *vipralambha-śṛṅgāra* is *abhilāṣa* or passionate longing to have union with the beloved. This condition of Mādhava is narrated by him thus:

My heart has long dwelt on her whose countenance is lovely like the moon. It has returned to me with great difficulty. It has overcome shame, set aside



good manners, given up fortitude and has lost its power of discrimination.<sup>59</sup>

Recounting the qualities (*guṇakīrtana*) of the *nāyikā* is yet another condition that governs *vipralambha-śṛṅgāra*. The presence of this condition in Mādhava is evident from the following verse:

She is the presiding deity of the treasure of beauty  
and abode of the store of the essence of loveliness.  
Certainly the moon, ambrosia, the lotus-stalks,  
moon-light and the like constitute the material cause  
of her creation and the God of love is her creator.<sup>60</sup>

Yet another condition, viz., *udvega* relating to *vipralambha-śṛṅgāra* is noticed in the *Mālatīmādhava*. Mādhava says:

My heart was benumbed with astonishment in her  
presence. Every other feeling had vanished  
therefrom. It was stupefied with joy as if from a  
plunge into nectar. Now it writhes as if scorched  
by a live-coal.<sup>61</sup>

Pūrṇasarasvatī in his commentary, *Rasamañjarī* on the *Mālatīmādhava* states that in this verse the mental mode — *āvega* (*udvega*) is suggested.<sup>62</sup>

*Jaḍatā* is one condition related to *vipralambha-śṛṅgāra* and it is evident in the case of *Mālatī* as described by *Mādhava*. “I have noticed *Mālatī* who has in her the effects of consuming passion for union with some youth of fortunate birth.”<sup>63</sup> He further states:

Her body is languid like a crushed lotus-stalk. She was led to do things with great difficulty by the persistent requests of her female friends. Her cheek is as white as the newly cut piece of the tusk of an elephant.<sup>64</sup>

The condition of *anusmṛti* on the part of *Mādhava* is described by himself thus:

I became the object of her varied glances, steady and expanded, with the creeper-like eyebrows upturned, stretched at the corners and somewhat contracted when they met my eyes.<sup>65</sup>

And then, while going, by her having eyes with graceful eye-lashes, whose face with the neck turned oftentimes backwards resembled a lotus with its stem twisted, a side - glance steeped in nectar and venom was planted deep in my heart.<sup>66</sup>



The condition of *unmāda* present in Mādhava is presented by himself thus:

Although an object is before me I cannot discern it correctly. Even with regard to things familiar to me my remembrance (of them) becomes unpleasant on account of its incorrectness. The fever of my torment cannot be allayed in a cool lake or by the moon; and my mind being unsteady wanders about and fancies things which have no concrete or objective reality.<sup>67</sup>

Thus we see that in the drama *Mālatīmādhava*, the *vipralambha-śṛṅgāra* of *pūrvarāga* type has been well portrayed.

The *vipralambha-śṛṅgāra* of *pūrvarāga* type is well depicted in the *Abhijñānaśākuntala* too. Therein the royal sage, Duṣyanta after entering into the hermitage of Kaṇva sees Śākuntalā along with her female friends. He has fallen in love with her and looking at her from behind the trees describes her thus:

The blooming body of Śākuntalā dressed in a bark garment which covers the expanse of her breasts and has its delicate knots fastened on the region of

her shoulders does not exhibit its original charm,  
like a flower enveloped in the interior of the pale  
leaf.<sup>68</sup>

Again discerning her beauty, he says:—

This slender damsel is more beautiful even with the  
bark garment. Intrinsic beauty does not require  
artificial embellishments.<sup>69</sup>

Further he says:

Lower lip of this damsel has the redness of a fresh  
leaf; her arms resemble tender twigs; and, youth  
attractive like a flower pervades her limbs.<sup>70</sup>

This we have referred to earlier.

When Śakuntalā was upset by a bee hovering around her face,  
Duṣyanta says:

You touch oftentimes her quivering eyes the corners  
of which are tremulous; you hover her ear, hum  
sweetly as though whispering a secret; you drink  
as it were her lower lip, the essence of all enjoyment;  
O bee! you are indeed blessed; we who search for  
truth have accomplished nothing.<sup>71</sup>



Here we see that *abhilāṣa* which is one of the conditions that govern the *vipralambha-śṛṅgāra* is evident in the case of Duṣyanta. He has passionate longing to have union with Śakuntalā. *Cintā* or pondering over the means of winning the love of the beloved on the part of one who is longing to have union with the beloved is evident in the case of Duṣyanta. He doubts first as to whether Śakuntalā is the daughter of Kaṇva through a wife not belonging to his class.<sup>72</sup> Then casting away his doubt, he says:

Undoubtedly she is fit for being taken as a wife by me, a *kṣatriya*, since my noble mind has a longing for her; for, to the noble-minded ones, in matters that are subjects of doubt, the inclinations of their hearts are the deciding authority.<sup>73</sup>

And when he comes to know from the female friends that Śakuntalā is the daughter of Viśvāmitra through Menakā, Duṣyanta says to himself: "My desire has found scope."<sup>74</sup> We find that Duṣyanta is affected by *udvega* or anxiety as to whether Kaṇva is thinking of giving Śakuntalā in marriage. He asks one of the female friends:

Is the ascetic vow, which obstructs the operation of love, to be observed by her until she is given in

marriage? Or, will she dwell for her life-time in the hermitage itself along with her favourite female deer.<sup>75</sup>

When the female friend states that Kaṇva's intention is to give her to a suitable husband, Duṣyanta is relieved of anxiety and says to himself:

There will be no difficulty in my desire being fulfilled.  
Oh heart! be contented. Now the doubt is dispelled.  
What you doubted as fire is really a gem to be possessed.<sup>76</sup>

*Guṇakīrtanam* or recounting the qualities of the beloved which is one of the conditions that govern *vipralambha-śṛṅgāra*, we find in Duṣyanta. He says to his friend, Mādhavya that he has not obtained the fruit of his eyes since what deserves to be seen has not been seen by him.<sup>77</sup> He further says:

She might have been endowed with life by the God of Creation after delineating her in a picture. Or, she might have been mentally created with an assemblage of the beautiful factors. When I consider the power of the God of creation and the form of Śakuntalā, she seems to be a creation of an extra-ordinary kind.<sup>78</sup>



On hearing this, Māḍhavya says: “If that were the case, all beautiful maidens are thrown into the background.”

To this Duṣyanta replies:

She is like a flower not yet smelt: a delicate sprout  
not yet plucked by nails; a jewel not yet chistelled;  
fresh honey whose flavour is yet untasted; and the  
fruit of merits not yet divided. I know not whom  
the creator will present as her husband.<sup>79</sup>

Herein Duṣyanta praises the beauty of Śakuntalā and also expresses his sense of anxiety as to who would become her husband. The two conditions, *guṇakīrtana* and *udvega* are noticed here in his case.

The continual remembrance by Duṣyanta of the amorous actions of Śakuntalā which is the condition of *anusmṛti* is evident from the following conversation between Duṣyanta and Māḍhavya:

When I faced her she withdrew her glances from  
me; a smile bloomed though apparently from some  
other cause; her love she could not express out of  
modesty and it was neither fully revealed nor  
concealed.<sup>80</sup>

Duṣyanta further states:

Before her departure from my presence, Śākuntalā freely expressed her feeling of love with bashfulness. She went a step further and stopped under the pretext that her foot was pricked with a *darbha* grass; she remained with her face turned towards me under the pretext of extricating her bark-garment from the branches of a tree although it was not really entangled there.<sup>81</sup>

The mental states that govern the rise of *vipralambha-śṛṅgāra* are noticed in the case of Śākuntalā too. She was affected by agonizing pain of mind and abnormal thinness of body owing to separation from Duṣyanta. Her female friend Priyamvadā tells Anasūya, another female friend thus:

Anasūya! Ever since our friend saw the royal sage, Duṣyanta she is agitated in mind. Does this have any bearing upon the king?<sup>82</sup>

Anasūya asks Śākuntalā thus:

Dear Śākuntalā, we are not conversant with the subject of love. But we have heard from *itihāsa*s the conditions of persons afflicted by love. We notice



those conditions in you. Please tell us the cause of your distress.<sup>83</sup>

Śakuntalā is actually enveloped by the condition, *jaḍatā*. She is pining for Duṣyanta. Her body has been ematiated and her limbs, slackened. The countenance has become pale. Standing behind the trees and observing Śakuntalā, Duṣyanta describes her thus:

Her face has cheeks excessively emaciated; her waist has become extremely thin; her shoulders are exceedingly drooping; her complexion is pale. Tormented by love, she appears pitiable and at the same time charming to look at.<sup>84</sup>

Śakuntalā is governed by the mental state *abhilāṣa*, i.e., passionate longing for union with Duṣyanta. She reveals her heart to her female friend thus:

Ever since the royal sage, the protector of the penance-grove crossed the path of my sight, I have been reduced to this condition owing to my intense longing (*abhilāṣa*) to have him.<sup>85</sup>

Priyamvadā asks Anasūya as to how the desire of Śakuntalā could be fulfilled without delay and secretly.<sup>86</sup> At this stage Priyamvadā states:

The royal sage whose longing for Śakuntalā is indicated by his affectionate looks, appears these days emaciated because of absence of sleep due to separation from Śakuntalā.<sup>87</sup>

Priyaṃvadā then suggests to Śakuntalā that a love-letter be written and concealing it under flowers it can be delivered into the hands of Duṣyanta. Śakuntalā has thought out the content of the letter. Priyaṃvadā suggests that it could be engraved on a lotus leaf by Śakuntalā with her nails. Having done so, Śakuntalā reads out the letter which is as follows:

I know not your heart. But love, the ruthless one,  
exceedingly heats by day and night the limbs of  
mine, whose desires are centered in you.<sup>88</sup>

Then Duṣyanta marries her by the *gandharva* form of marriage. Thus the *vipralambha-śṛṅgāra* had a happy ending in *saṃbhoga-śṛṅgāra*. So far the portrayal of love in separation on the part of both Śakuntalā and Duṣyanta.

Duṣyanta has gone to his city after promising Śakuntalā that persons from the palace would go over and take her to the



palace. Now Śakuntalā is feeling the pain of separation. She is governed by the mental state *vyādhī*, i.e., affliction owing to the absence of union with Duṣyanta. When Durvāsa announces his presence at the hermitage, Priyaṃvadā says to Anasūya that Śakuntalā is in the hermitage and she will take care of the guest. To this Anasūya says: "She is not present with her mind."<sup>89</sup> Śakuntalā thinking of Duṣyanta only neither looks at something nor listens to anything. Her mind is vacant as it were. She is governed by the mental state, *Jaḍatā*. Durvāsa hurling his curse on her says:

Your mind is not directed toward anything else.  
 You are thinking of some one and so you do not  
 take cognizance of my presence. And that person  
 will not remember you even if when he is  
 reminded.<sup>90</sup>

On hearing this Priyaṃvadā tells Anasūya that something unpleasant has happened. The absent-minded Śakuntalā has offended some person deserving worship.<sup>91</sup> Śakuntalā has no knowledge of what has happened. Anasūya falls at the feet of Durvāsa, begs him to forgive her loving friend for the offence she has committed for the first time in her life. Durvāsa says to Anasūya:

My words will never become ineffectual. But the curse will cease at the sight of an ornament of recognition.<sup>92</sup>

On hearing this Priyaṃvadā says that the royal sage before he started gave Śakuntalā, a ring wherein his name is engraved. And this is the saving feature. Śakuntalā has lost the ring on her way to the palace wherein Duṣyanta repudiates her under the influence of Durvāsa's curse. The separation caused by the curse and the pain and anguish and also other mental conditions involved therein we shall deal with in chapter Seven entitled *Śāpakṛta-vipralambha*.

## To sum up

*Abhilāṣa-vipralambha* or *Prathamānurāga-vipralambha* noticed in the cases of *nāyikā* or *nāyaka* or both evokes the feeling of *rati* mixed with pain and anguish in the mind of a responsive reader. The superb portrayal of this type of *śṛṅgāra* in the dramas enhance their value and they are ranked as best specimens of *uttamottama-kāvya*.



## CHAPTER 4

### IRṢYĀ-HETUKA-VIPRALAMBHAH

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### ĪRṢYĀ-HETUKA-VIPRALAMBHAḤ

Of the eight kinds of heroines, viz., *proṣṭabharṭṛkā*, *khaṇḍitā*, *kalahāntarītā*, *vipralabdhā*, *utkā*, *vāsakasajjā*, *svādhīnapatikā* and *abhisārikā*, three experience separation from the beloved due to *īrṣyā*. And they are: *khaṇḍitā*, *vipralabdhā* and *utkā*. *Īrṣyā* on the part of a *nāyikā* means intolerance of any rival for the possession of the *nāyakā* whom she regards as her own. The effects of this are incoherent talk, anxiety, affliction—physical and mental, deep sigh, silence and shedding of tears.<sup>1</sup> In this connection Trivikramamiśra in his commentary *Rasāmōḍa* on the *Rasamañjarī* cites a verse of the ancient writers according to which the *nāyikā* becomes intolerant when she knows the infidelity of her *nāyakā* through her female friends, or infers when the *nāyakā* talks about another woman in sleep, calls her by the name of another woman and bears the marks in his body due to enjoyment with another woman. Or she might have directly seen her lover in the company of another woman.<sup>2</sup>

Trivikramamiśra states that the *khaṇḍita-nāyikā* is one who is intolerant when she knows the infidelity of her *nāyakā* and who is really angry with him.<sup>3</sup> Bhānudatta mentions five types of *khaṇḍita-nāyikās*. They are *mugdhā*, *madhyā*, *prauḍhā*, *parakīyā* and *sāmānyavanitā*.

### Mugdhā-khaṇḍitā

Of these *Mugdhā* is an young maiden in whom the freshness of youth has just started setting in.<sup>4</sup> This type of *nāyikā* is described thus:

Lord Manmatha, the king of the earth has ordered the freshness of youth to abide in the body of a young girl who has lovely eyes similar to that of a deer at the auspicious time of her attaining youth. Her lovely eyes invite the wagtail, a small bird with a long tail; her beauty of the face invites the moon and her speech invites the nectar to witness the presence of the freshness of youth in her body.<sup>5</sup>

Owing to intolerance caused by her lover's amorous activities with another woman she longs to ask him but because of shyness does not do so. She conceals her *īrṣyā*. This is illustrated thus:



The *nāyikā* having seen the signs on the chest of her *nāyaka*—the signs of having had enjoyment with another woman longs to enquire about it. The *nāyaka*, however, closes the eyes of his beloved with his hand.<sup>6</sup>

In this verse *mugdhā* is identified as *navoḍhā* or the one who got married recently. The latter Bhānudatta illustrates thus:

Although she is got hold of in the hands, placed in the bed and embraced, yet she attempts to go out of the bedroom. She could be persuaded by one who could hold mercury in a solid form in his hands.<sup>7</sup>

Such a type of *nāyikā* although she does not react violently on noticing the infidelity of her *nāyaka* would be mentally separated from him out of intolerance and anger caused by it. There is *rati* of *vipralambha* type in her case.

### ***Madhyā-khaṇḍitā***

This type of *nāyikā* will have a passionate longing to have union with her *nāyaka*. But she remains separated mentally from him. Knowing his infidelity she does not react. This type of *nāyikā* is illustrated thus:

Even after noticing that her lover's chest bears the marks caused by the embrace of another woman, the *nāyikā* does not take a long deep breath expressing sadness. Nor does she utter harsh words. But in the morning under the pretext of washing her face she just keeps her tears from being seen.<sup>8</sup>

On account of *īrṣyā* or intolerance noticing the infidelity of her lover, the *nāyikā* remains mentally separated from him. She does not react violently. It is because, as Śeṣacintāmaṇi, the author of the commentary *Parimala* on the *Rasamañjarī* states, she thinks that if she does so then there is every possibility of the lover becoming more indifferent towards her.<sup>9</sup>

Herefrom it is known that the *nāyikā* has *rati* towards her lover. But she remains separated from him out of *īrṣyā*.

### ***Praudhā— Khaṇḍitā***

This type of *nāyikā* is one who is angry with her *nāyakā* for his unfaithfulness. She remains mentally separated from him. But, unlike the *nāyikā* of *madhyā-khaṇḍitā* type, she reacts although not violently. In other words, she would make known to the *nāyakā* of her displeasure. This type of *nāyikā* is illustrated by Bhānudatta thus:



A *nāyakā* tells his friend thus:

My *nāyikā* has noticed the red colour of *alakṭa* which pertains to the feet of my other beloved and which is spread on my face when I fell at her feet to pacify her. She bent her head and remained as if presented in a portrait. She did not use harsh words. Nor did she shed tears or take deep sigh. But in the morning she just placed the mirror in front of me.<sup>10</sup>

The *nāyikā* is deeply attached to the *nāyakā*. But out of anger caused by *īṛṣyā* she remains mentally separated from him without having any union with him.

### ***Kalah.āntarītā***

Having come to know the clandestine activity of the *nāyakā* with another woman, the *nāyikā* insults him by words and actions. Later on she repents for her behaviour. The repentance is due to her deep love, *rati* towards him and the initial rude behaviour is due to *īṛṣyā* or intolerance that he has been unfaithful.<sup>11</sup>

Trivikrama Miśra in his commentary *Rasāmoda* makes a distinction between two types of *nāyikās*, *praṇaya-mānavatī* and *praṇaya-kalahāntarītā* and points out the fine shade of

difference between the two. *Praṇaya-mānavatī* is one who does not insult her *nāyakā* although she knows fully well that he has been unfaithful to her. She remains separated from him with deep and painful mental distress that she has been humiliated by him. *Praṇaya-kalahāntarītā* is one who insults her *nāyakā* as he is unfaithful to her and later on repents for her behaviour. It must be noted here that both are governed by intense love or *rati* for their respective *nāyakās*.<sup>12</sup>

Being separated from their respective *nāyakās*, both the types of *nāyikās* will be unable to distinguish between what only seems to be and what actually is. They will be affected by mental distress. Expressing their sorrow with deep sigh, they will be uttering incoherent words.<sup>13</sup>

Bhānudatta classifies *kalahāntarītā* type of *nāyikā* into four kinds: *mugdhā-kalahāntarītā*, *madhyā-kalahāntarītā*, *prauḍhā-kalahāntarītā*, *parakīyā-kalahāntarītā*, and *sāmānyavanitā-kalahāntarītā*. Of these, the last two are excluded because they have no bearing upon the *nāyikā* of good family and character.

The *mugdhā-kalahāntarītā*, Bhānudatta illustrates thus:



The *nāyikā* does not pacify due to bashfulness, her *nāyaka* whom she has despised on account of his unfaithfulness. She does not reveal anything to her friends. When the gentle breeze from the Malaya Mountain blows —the breeze that would accelerate the sorrow born out of separation from the *nāyaka*— she remains with a vacant mind.<sup>14</sup>

***Madhyā – kalahāntarītā*** is illustrated thus:

The *nāyikā* deeply affected by the infidelity of her *nāyaka* wants to reveal her state of mind to her friends. For sorrow will be lessened only when it is shared with one's friends. But she does not do so due to bashfulness. So with head bent down she stands before her friends.<sup>15</sup>

***Praudhā– kalahāntarītā***

This type of *nāyikā* is illustrated thus:

Being exasperated beyond endurance or being outraged by the unfaithfulness of her *nāyaka*, the *nāyikā* violently revolts against him although she repents for her behaviour later.

The female friend of the *nāyikā* tells her:

Why have you expressed your anger to the *nāyaka* with reddened eyes? Why have you intimidated him through overbearing threats by showing your forefinger in a contemptuous manner? Why have you in an aggressive way made a scene? It is all adverse fate that has made you conduct like this.<sup>16</sup>

Herefrom we gather that this type of *nāyikā*, unlike the earlier types of *nāyikās*, revolts violently against the *nāyaka*; but because of the *rati* which she has towards him she repents later on.

Apart from these types of *nāyikās* there are two more types known as *vipralabdā* and *utkā*. They too remain separated from their respective *nāyakas* out of what may be called love-quarrel and feel the pangs of separation or *vipralambha*. This separation is caused by anger due to *īrṣyā*. Each one is threefold as *mugdhā*, *madhyamā* and *vipralabdā*.

The common definition of the three types of *vipralabdā-nāyikās* is the one who is agitated by not seeing her *nāyaka* at the place of meeting fixed earlier.<sup>17</sup> Of these the *mugdhā vipralabdā* type of *nāyikā* is illustrated thus:



The *nāyikā* is taken to an arbour by her female friends who have promised that her *nāyaka* will be there. Not seeing him there she is distressed and she could neither stay there nor move out from that place. The arbour which is extremely pleasant has become one enveloped by forest-fire in so far as she is concerned owing to the unbearable feeling of excitement caused by separation from the *nāyaka*.<sup>18</sup> This type of *nāyikā* has the feeling of love or *rati* which, however, is subdued by bashfulness.

### ***Madhyamā and vipralabdhā***

The *nāyikā* comes to the pleasure-house at the appointed time. Not seeing the *nāyaka* there she expresses her sorrow with deep sigh, she speaks hesitantly, with her eyes half-closed, the betel-leaves half-chewed.<sup>19</sup>

Here the *nāyikā* is characterized as *madhyamā* type as in her the two feelings of bashfulness and love are equally predominant. Out of bashfulness she does not express her feelings fully, and out of intense love towards her *nāyaka* she feels the pangs of separation from him which we gather from her actions.

***Praudhā-vipralabdhā***

This type of *nāyikā* is overpowered by the feeling of love or *rati*. In her case the feeling of bashfulness remains subdued. She is illustrated thus:

The *nāyikā* who has gone to the meeting place does not find her *nāyaka* who has promised to be there. She does not send her messenger to the *nāyaka* to bring him. Nor does she ask her attendant about the whereabouts of the *nāyaka*. Knowing fully well that the God of love is always disposed to inflict distress, she prays to Lord Śiva—the conqueror of the God Of love—to protect her.<sup>20</sup>

The point that is of relevance here is that all these types of *nāyikās* have *rati* or love towards their respective *nāyakas* although they lack fidelity and they experience the pangs of separation. A responsive reader would experience the *rasa*, *vipralambha-śṛṅgāra*.

Yet another type of *nāyikā* known as *utkā* experiences distress on account of separation from her *nāyaka*. She is not certain about his unfaithfulness. She only indulges in suspicion



regarding his infidelity and she is pondering over the possible causes of her *nāyaka* not turning up. Such a type of *nāyikā* is threefold as *mugdhā*, *madhyamā*, and *prauḍhā*. They express their sorrow born out of separation and will be looking at with indecision and with vacant fixedness. They will be crying without being known to others.<sup>21</sup>

### ***Mugdhā—utkā***

This type of *nāyikā* is overpowered by the feeling of bashfulness with her feeling of love remaining unexpressed. She is illustrated thus:

The *nāyikā* has been waiting for a long time for her *nāyaka* to come at the place already identified. When he does not turn up she ponders over the cause of his indifference and surmises that he must be with another lady. Yet she does reveal her mind to her friend out of bashfulness. With her cheeks turned pale she is sitting with a far-away look.<sup>22</sup>

### ***Madhyā—utkā***

In the case of this *nāyikā* the feelings of love and bashfulness will be equally balanced. She is illustrated thus:

The *nāyikā* says: the messenger has gone to bring my *nāyaka*. Yet she has not yet returned. Is my *nāyaka* afraid of reptiles on the path during night? Is he angry with me for having insulted him? Thus pondering over she sheds tears.<sup>23</sup>

Herein we find that the *nāyikā* is silent, pensive and restless. She remains separated from her *nāyaka*.

### ***Praudhā-utkā***

This type of *nāyikā* is overpowered by the feeling of love with bashfulness completely subdued. She expresses her feeling of love in an explicit manner. An illustration of this type of *nāyikā* is as follows:

The *nāyikā*- a *gopī* addressing the arbour as brother, the mango tree as relative, the night as mother and darkness as father asks each one of them as to why Lord Kṛṣṇa has not yet come here to meet her.<sup>24</sup>

Siṃhabhūpāla in his *Rasārṇava-sudhākara* deals with eight types to *Śṛṅgāra-nāyikās*. Of these, *virahotkhaṇḍitā*, *khaṇḍitā*, *kalahāntarītā* and *vipralabdha* types of *nāyikās* alone have a bearing upon *vipralambha rati* born out of *īrṣyā* or intolerance.



The *virahotkhaṇḍitā* type of *nāyikā* is the one who is waiting for her *nāyaka* for a long period of time with anguish of fear that he may not turn up. She will be affected by mental distress, tremor in body, emaciation of limbs, disinterestedness, shedding of tears and discomposure.<sup>25</sup>

He illustrates this type of *nāyikā* thus:

When the beloved does not turn up for a long time, the *nāyikā* becomes anxious. She does not take delight in honey, the southern breeze, and the mango tree with tender leaves. She does not take cognizance of the falling off of her bangles from her wrists, which have become emaciated out of sorrow caused by separation. She sheds tears on hearing the note of Cuckoo and has tremors in her body.<sup>26</sup>

*Khaṇḍitā* - *nāyikā* is the one whose beloved does not turn up during night but turns up in the morning bearing in his body the marks of enjoyment with another woman. She will be anxious heaving a sigh of sorrow. Totally disinterested towards objects of enjoyment, and shedding tears she will talk in an incoherent manner. She will be confused in mind.

This type of *nāyikā* is illustrated thus:

Seeing her beloved in the morning bearing in his body the marks of enjoyment with another woman, the *nāyikā* out of intolerance speaks in a rude manner out of anger. In a pensive mood she wanders aimlessly in her house, heaving a deep sigh and shedding tears.<sup>27</sup>

*Kalahāntarītā* is the one who blind with rage has forced her unfaithful *nāyaka* out, the *nāyaka* who has fallen at her feet to calm her in the presence of her friends. Later she deeply repents for her rude behaviour. She will be confounded, mentally distressed, deluded and talking much in an incoherent manner heaving deep sigh and feeling feverish.<sup>28</sup>

*Vipralabdhā* is the one who has been deliberately misled by her *nāyaka* and who waits for him in vain. She will be dejected and oppressed by anxiety and sorrow. She will faint and heave a deep sigh.

This type of *nāyikā* is illustrated thus:

The *nāyikā* tells her friend that the moon has arisen but her beloved has not turned up. She is cheated by him, the deceitful one. She is undecided whether



to ask her friend to take her to her house or to his home.<sup>29</sup>

Bhānudatta in his *Rasamañjarī* states that the root-cause of *vipralambha* or separation due to *īṣyā* or intolerance is discernment of unfaithfulness on the part of the *nāyaka*. Knowing that her beloved has amorous dealings with another woman, the *nāyikā* is distressed and although she has *rati* or love toward the beloved, yet out of intolerance avoids him for the time being. An illustration of this which Bhānudatta gives is as follows:

A *nāyikā* tells her female messenger whom she has sent to her beloved's place to bring him, but who has had amorous dealings with him thus:

“Oh, my friend, you had gone to the bower only and not to the house of the sinful one. For, the filaments of the red blossom of the Kimśuka creeper are noticed in your body.”<sup>30</sup>

The statement of the *nāyikā*, through *vyañjanā-vṛtti*, implies the sense that the female messenger has had amorous dealings with her beloved and so she is unfaithful to her. And the point that is of relevance here is that the *nāyikā* feels the pangs of separation from her beloved and is distressed to note that he has been unfaithful to her. She is *anya-sambhoga-duḥkhitā*.

The *nāyikā* who is angry toward her beloved on account of intolerance or jealousy that the beloved is associated or attached to some other woman is known as *mānavatī*. And *māna* is anger and it may be feeble or moderate or intense.<sup>31</sup> Of these, anger that is feeble can easily be removed; the second one, with some difficulty and the last one with great difficulty. That which could not be removed will result in *rasābhāsa*.<sup>32</sup>

The *nāyikā* becomes angry on noticing her beloved in the company of another woman. And the anger is feeble in nature. This is illustrated thus:

A female friend tells the *nāyikā* thus:

Your body is wet with sweat; it is horripilated. All this is due to your noticing the beloved looking at the other woman. I do not know whether pride or self-esteem will have any place in you.<sup>33</sup>

From the above it is clear that the *nāyikā* does not have pride although she is distressed; she is attached to the *nāyaka* as she has *rati* toward him.

The second type of anger is caused when the *nāyaka* calls the *nāyikā* by the name of the rival mistress. It could be



removed by making false promises.<sup>34</sup> An instance of this is as follows:

The *nāyaka* tells the *nāyikā* who is angry thus:

I have called you by a wrong name. It is purely out of delusion. You should believe this. If not, I shall swear by catching hold of the Lord of the serpent.<sup>35</sup>

The third type of anger is caused by noticing the marks on the body of the *nāyaka* — the marks resulting from the enjoyment of another woman. It could be removed with great difficulty, i.e., by falling at her feet and by giving her costly presents.<sup>36</sup>

It is illustrated thus:

Noticing that the forehead of her *nāyaka* is stained with the colour of the red resin applied to the soles of the feet of her rival mistress, the eyes of the *nāyika* have become red and flashed angrily.<sup>37</sup>

Siṃhabhūpāla in his *Rasārṇava-sudhākara* sets forth in detail the *vipralambha-rati*. He designates it as *māna-vipralambha*. *Māna* is defined as controlling the desire to embrace the *nāyaka*, although he is unfaithful, by refusing to accept him with negative words, when he makes advances to her.<sup>38</sup>

This *māna* is of two kinds, one justified and the other, unjustified.<sup>39</sup> That which is caused by *īrṣyā* or intolerance falls under the first category. Intolerance results from infidelity of the *nāyaka* who has amorous relationship with another woman. This infidelity may be ascertained directly, or through inference, or from the statement of the female friend.<sup>40</sup>

The infidelity of the *nāyaka* ascertained directly is illustrated thus:

The *nāyaka*, under the pretext of kissing the cheek of the *nāyikā* kisses his mistress who is reflected therein. The *nāyikā* reproves him by saying “you commit this fault in my presence.”<sup>41</sup>

Here the *māna* of the *nāyikā* caused by intolerance of the *nāyaka* being attached to his mistress is suggested by the expression “you commit this fault in my presence.”<sup>42</sup>

Infidelity of the *nāyaka* inferred on three grounds: signs caused by amorous relationship, calling the *nāyikā* by a different name, and uttering the name of the mistress in sleep.<sup>43</sup>

These three types are illustrated thus:



- (i) The *nāyikā* on noticing the impress of the necklace on the chest of her *nāyaka* tells him that he has conducted well.<sup>44</sup>

Here the *nāyikā* when she says “you have conducted well” means that the *nāyaka* has committed a heinous act.<sup>45</sup> This is an example of *darśana-janita-īrṣyāmāna*.

- (ii) The second type of *nāyikā*, viz., *gotra-skhalita-īrṣyāmāna* is illustrated thus:

The *nāyaka* tells his friend thus:

With her eyes red, on account of intolerance caused by my calling her by the name of another woman, she chastised me by striking at me and, when I advanced towards her she uttered the harsh words “Do not touch me.” Her face was quite beautiful to look at and I dwell on it persistently in thought.<sup>46</sup>

- (iii) The third type of *nāyikā* who becomes intolerant on listening to her *nāyaka*’s address in dream to her rival mistress is illustrated thus:

The *nāyikā* offered punishment by way of threat to the *nāyaka* on hearing his dealings with his rival

mistress, which he narrated in dream. She wallowed in the bed and her bangles broke into pieces in that process. Her upper garment was drenched by her tears.<sup>47</sup>

Anger caused by intolerance on knowing the unfaithfulness of the *nāyaka* is illustrated thus:

A female friend addresses the *nāyikā* thus:

Carried away by the false report about your beloved, you became intolerant, humiliated him oftentimes. He has become so dejected that he is completely indifferent towards you even when you attempt at pacifying him. Now you weep and wipe off your tears with your finger.<sup>48</sup>

Of these, anger caused by intolerance for no valid reason will be removed by lovely smile at each other by the *nāyaka* and the *nāyikā*.<sup>49</sup>

But the anger caused by intolerance on valid grounds will be removed by persuasion (*sāma*), censure by female friends (*bheda*), offering of presents (*dāna*), prostration (*rati*), indifference (*upekṣā*) or some other contrary factor.<sup>50</sup>



Of these, persuasion or *sāma* consists in pacifying the *nāyikā* by addressing her with pleasing words. An illustration of this is as follows:

A *nāyaka* pacifies the *nāyikā* who is angry with him because of his unfaithfulness. He says:

“I am your faithful slave. Do not entertain any doubt.” When he has said so she is extremely pleased and conducts herself in such a way that her self-esteem and friends do not know what has happened.<sup>51</sup>

From this it is implied that she has embraced her *nāyaka*.<sup>52</sup>

*Bheda* is censure by the female friends of the conduct of the *nāyikā*.<sup>53</sup> An illustration of this is:

The female friends advise the *nāyikā* to adjust differences with the *nāyaka* in case she feels that their words are not to be disregarded. And the *nāyikā*, the fawn-eyed one, offered the libation of water to her *māna* or self-esteem with her tears.<sup>54</sup>

*Dāna* is offering presents to the *nāyikā* under some pretext just to soothe her anger.<sup>55</sup>

The *nāyikā* angrily tells the *nāyaka* who is unfaithful thus:

You give me these tender leaves to wear in the ears. But my ears are already filled with your disreputable activities. You, rogue, give me this bud (*kalikā*); but you have already harmed me (*kalih dattaḥ*) by being with another woman.<sup>56</sup>

*Nati* is falling at the feet of the *nāyikā* to calm her. This is illustrated thus:

A *nāyikā* who was angry with her *nāyaka* shed tears of joy when he prostrated at her feet.<sup>57</sup>

Indifference (*upekṣaṇam*) is remaining silent.<sup>58</sup> This is illustrated thus:

The *nāyaka* sits in the bed silently at the feet of the *nāyikā*, to calm her. Her anger has calmed down and she caresses the hair of his head.<sup>59</sup>

*Rasāntara* is one of the ways of pacifying the anger of the *nāyikā*. It is defined as follows: *rasāntara* is only a false presentation of fear, etc. It might occur by chance or caused intentionally. Of these, the first one is projected by divine direction.<sup>60</sup>



This is illustrated thus:

In order to alleviate the anger of the *nāyikā*, the *nāyaka* falls at her feet. At that time there occurred thundering noise of clouds, which contributed tear that helped to lessen or remove the anger of the *nāyikā*.<sup>61</sup>

The fear caused by the thundering noise of clouds is the mental state contrary to that of anger. And it removes anger. Here the thundering noise of clouds has occurred by divine direction without the intervention of the *nāyaka*.<sup>62</sup>

The second one is invented by the *nāyaka* who possesses presence of mind.<sup>63</sup> An illustration of this is:

The *nāyaka* had had romantic relationship with another woman which is known to the *nāyikā*. In order to pacify the latter, he pretended that his eyes have been defiled by the filaments of the red-lotus. In order to remove them, the *nāyikā* attempts at emitting a current of air with the mouth.<sup>64</sup> She is pacified in that process.

From what has been discussed so far, it would have become clear that there is a painful feeling of separation on the part of

the *nāyikā* from the *nāyaka*. This separation is caused by anger due to intolerance of the *nāyaka*'s romantic relationship with the rival mistress. This relationship may be false or true; might have been seen directly or inferred or heard. Whatever the case may be, the *nāyikā* remains separated from the *nāyikā* at least mentally. Since there is the feeling of love or *rati* this separation does not endure for long, as the *nāyikā* is easily pacified by the *nāyaka*. The responsive reader would experience the *vipralambha-śṛṅgāra-rasa* from these instances.

In the drama, *Ratnāvalī* the king Udayana falls in love with Ratnāvalī who with her identity disguised is called Sāgarikā. The queen Vāsavadatta becomes intolerant on knowing this without however displaying her anger. Here is an instance of *vipralambha-rati* associated with *Īrṣyā* or intolerance. The king pacifies her by saying—

“Queen, should I say ‘Be pacified’, it would not be appropriate, as there is no anger (displayed); to say that I shall not do so again would be an admission of a fault; if I say there is no fault on my part, you will know it to be false. So dearest, I do not know what would be proper to say in this case.”<sup>65</sup>



In the third act of the drama, the queen Vāsavadatta approaches the king in the guise of Sāgarikā. The king not knowing her identity addresses her thus:

“My darling, Sāgarikā! Your face is the moon; your eyes are but lotuses; your hands resemble the day-lotuses; your pair of thighs are like plantain-stocks and your arms bear resemblance to lotus- shoots; O you, all of whose limbs provide delight, come, quickly without hesitation; embrace me and soothe my limbs languid on account of the fever of love.”<sup>66</sup>

The king further addresses her:

“Does not the moon of your face cause to fade the beauty of the lotus; does it not bring delight to the eyes; or does it not by its mere appearance cause the God of love who is like an ocean to swell? Not withstanding the presence of your face, this moon has arisen. If the moon is proud on account of the presence of nectar, then your face too has it in the bimba-like lower lip.”<sup>67</sup>

Casting off the veil, the queen Vāsavadatta, angrily retorts at the king “I am truly Sāgarikā. With your heart entirely taken up by her, you see everything as Sāgarikā.”<sup>68</sup>

The king with folded hands begs her. "Be pleased, be pleased."<sup>69</sup> The Queen with suppressed tears says that these words relate to the other person.<sup>70</sup>

Herein the king tries to pacify the queen with pleasing words. But it is of no avail. He had not succeeded in getting at what he wanted. Then he states:

O queen! My offence thus clearly seen, what shall I say? Still I submit here. Shall I, full of shame, O queen, wipe off with my forehead the reddish tint of your feet caused by red lac; but that which is caused by the eclipse-like anger on the moon of your face; I shall be able to remove only if compassion is shown to me.<sup>71</sup>

Here the king has adopted the two modes of pacifying the *nāyikā*, *sāma* and *rati*, but since the Queen has directly learnt the *nāyaka*'s infidelity is not pacified. When the queen moves away from the presence of the king, her aide, Kāñcanamāla requests her: "O queen! Be favourably disposed. If you go away leaving the great king who has fallen at your feet, then you are sure to feel remorse."<sup>72</sup> Here Kāñcanamāla adopts the mode of *bheda* to pacify the angry *nāyikā*, but it too is of no avail.



Thus we see in this drama, the *vipralambha* or separation which the queen experiences on account of *īrṣyā*, i.e., intolerance of the rival mistress. He who reads this section will experience the *vipralambha-śṛṅgāra-rasa*.

In the drama, *Mālavikāgnimitra*, the king, Agnimitra and Mālavikā love each other intensely. Irāvati, the queen happens to hear Mālavikā's love towards Agnimitra from the conversation between Mālavikā and Bakulāvalikā. When the king approaches Mālavikā in the garden, Irāvati, sees them and becoming angry owing to intolerance says within herself that the king is unfaithful to her.<sup>73</sup>

Mālavikā who was there under the command of the queen Dhariṇī to perform the act of *dohada* to the Aśoka tree was about to leave. And the king says:

I have not for a long time borne the flower of happiness; with the nectar of touch do you satisfy the longing of one who has relish left for nothing else now.<sup>74</sup>

At this juncture, Irāvati presents herself suddenly and angrily shouts:

Satisfy, satisfy; the Aśoka may or may not bear blossoms; but this on the other hand would not only flower but also bears fruit.<sup>75</sup>

The king then addresses Īrāvati thus:

Darling, I care not for Mālavikā. I was amusing myself, as you were late.<sup>76</sup>

When Īrāvati was about to move away, the king falls prostrate at her feet. Even then, she says that these are not Mālavikā's feet to fulfill your longing to be touched by them.<sup>77</sup>

## To sum up

From the above account we gather that separation, although mentally, results between the *nāyikā* and the *nāyakā* owing to anger caused by distrust, suspicion, and enviousness of the, *nāyikā* and a responsive reader or the one who witnesses the play will surely experience the *īrṣyā-hetuka-vipralambha-śṛṅgāra-rasa*. Śrī Harṣa and Kālidāsa have portrayed this *rasa* in an exceedingly fine manner in their works.



## CHAPTER 5

### VIRAHA-HETUKA-VIPRALAMBHAH

## **CHAPTER 5**

### **VIRAHA-HETUKA-VIPRALAMBHAH**

Viraha-Hetuka-Vipralambhan

CHAPTER 2

VIRAHA-HETUKA-VIPRALAMBHAN



## CHAPTER 5

### VIRAHA-HETUKA-VIPRALAMBHAḤ

Maṃmaṭa in his *Kāvya-prakāśa* makes a five-fold classification of *vipralambha-rati* based upon *abhilāṣa*, *viraha*, *īrśyā*, *pravāsa* and *śāpa*. Jhalakīkara in his commentary entitled *Bālābodhinī* brings out the distinction between *abhilāṣa-hetuka-vipralambha* and *virahahetuka-vipralambha* thus: *abhilāṣa* means passionate longing on the part of *nāyaka* and *nāyikā* to have union with each other. Two may remain at different places, but the separation is not due to the *nāyaka* having proceeded on a journey. *viraha*, on the other hand, is *nāyikā* may remain in one and the same place. And, either of the two will not have love towards the other. In case both are attended to each other, yet, owing to bad luck or shyness resulting from the presence of elderly people there is no union between the two. And this kind of separation is known as *viraha*. The *rati* present in each one for the other will develop into the form of *vipralambha-śṛṅgāra-rasa*.<sup>1</sup>

This type of *virāha-vipralambha-śṛṅgāra* is delineated in an exceedingly delectable manner by Bhavabhūti in his drama *Mālatīmādhava*. *Mālatī*, the offspring of the minister, *Bhūrivasu* and *Mādhava*, the of spring of the minister, *Devarāta* love each other intensely, but there is no union between the two out of shyness or bashfulness. *Kāmandakī* of the Buddhistic order has been entrusted by *Bhūrivasu* with the task of bringing in the marriage between *Mālatī* and *Mādhava*. She says:

The news of the mutual love between *Mālatī* and *Mādhava*. is well known to the world.<sup>2</sup>

She further states:

*Mālatī*, stationed at the lofty window of the topmost room of her mansion, oftentimes beheld *Mādhava*, constantly passing through the royal path close by, like *Rati* beholding *Kāma* himself in a new form. Her passionate longing has grown intense; and, she has been pining away with her limbs extremely languished.<sup>3</sup>

*Avalokitā*, *Mālatī*'s foster-sister has informed *Kāmandakī* that *Mālatī* has drawn a portrait of *Mādhava* for diversion; and,



Mādhava has been sent to the Makaranda garden where the festival in honour of Manmatha has commenced. Since Mālatī is to go there, the two might see each other. And Mādhava sees her there. In the Makaranda garden, Makaranda, a friend of Mādhava sees the latter in a love-lorn condition.

Mādhavā's gait is slow; his looks vacant; his body has lost its lustre; his sigh is deep expressive of grief; the command of the God of love wanders unobstructed over the world.<sup>4</sup>

Mādhavā with a deep sigh says to himself thus:

Having dwelt on her countenance lovely like the moon, my heart has instantaneously overcome shame; set aside good manners, uprooted fortitude and the power of discrimination. Finally it has returned to me with great difficulty.<sup>5</sup>

He proceeds to say:

In her presence my heart was benumbed. Every other feeling had vanished. It was full of ecstatic joy as if it has plunged in to the ocean of nectar. But it writhes as if burnt by a live-coal.<sup>6</sup>

When Makaranda asks Mādhava as to what has happened to

him, the latter says:

I was weaving a garland in the Makaranda garden. Then, from the interior of the temple came out a maiden who was as it were the moving banner of the God of love. She is the guardian deity of the treasure of beauty or the abode of the store of the essence of loveliness. Certainly, the moon, ambrosia, the lotus-stalks, moonlight and the like constitute her material cause and the God of love, the efficient cause.<sup>7</sup>

I observed in her the effects of a consuming passion that appeared to have been growing for a long period of time toward some very fortunate youth.<sup>8</sup>

It is because her body was as languid as a lotus-stalk crushed. She carried out her duties only when insistently begged by her attendants. Her cheek was as white as the newly-cut piece of the tusk of an elephant. It possessed the beauty of the moon free of spot.<sup>9</sup>

He continues:

Then her friends, with the sportive movements of their eye-brows; having said, "This is he" and



having looked at me exchanged significant glances.<sup>10</sup>

I became the object of her varied glances with eye-brows upturned and half-closed, stretched at the corners, and somewhat contracted when they met me eyes.<sup>11</sup>

“And then, while going, a side glance steeped in nectar and venom was planted in my heart.”<sup>12</sup>

“From that time onwards some change stupefies me and afflicts me. It defies description.

It has not been experienced by me earlier. It is fathomless and it has wiped off my power of discrimination.”<sup>13</sup>

Mādhavā's love-lorn condition is unbearable. He further says:

I am not able to identify an object that exists before me. In regard to the import of the *śāstra*-s studied by me, I am unable to have a feeling of certitude. The fever of my affliction cannot be cooled down by a lake or by the moon. And my mind wanders aimlessly entertaining belief based on mere wishes and not on facts.<sup>14</sup>

Mādhavā continues to state:

He took off the garland of the bakula flowers from his neck and gave it to Mālatī who accepted it saying that it was great favour.<sup>15</sup>

At this stage Makaranda the friend of Mādhava states that he is happy that Mālatī's love which has become intense and is indicated by her pale cheeks is with reference to Mādhava. Kalahaṃsa, the attendant brings the portrait of Mādhava drawn by Mālatī and informs that the purpose of Mālatī in delineating the picture of Mādhava is only a diversion of her passionate longing to have union with Mādhava. Makaranda asks Mādhava to draw the picture of Mālatī which he does inscribing a verse in Sanskrit which is as follows:

In ordinary experience, there are several objects such as the new digit of the moon which are naturally delightful and which victoriously shine forth. But as far as I am concerned, if Mālatī, the moon-light to my eyes comes within the range of my visual perception, then I shall view it as a great festival.<sup>16</sup>

Mandārika, a friend of Mālatī comes and takes the picture-board. Deeply afflicted by separation from Mālatī, Mādhava



addresses the breeze to envelop his body after having gently embraced Mālatī—the fair one with tremulous eyes.<sup>17</sup> He further states: “Some fearful fever rages through his body. The senses are robbed of their power of perception; and heart burning internally has become one with Mālatī.”<sup>18</sup>

These were the poignant feelings of Mādhava owing to separation or *viraha* from Mālatī. Mālatī too was experiencing the same mental afflictions owing to *viraha* from Mādhava. She has drawn the picture of Mādhava. When Lavaṅgikā, her female-friend shows her picture drawn by Mādhava, Mālatī says:

“Although it is a great consolation to me yet a doubt lingers in my mind that the portrait of mine has been drawn by my friends who, to make me cheerful, have passed it on to me saying that it is drawn by Mādhava.”<sup>19</sup>

She then reads the Sanskrit stanza inscribed in the portrait and says:

Your words are as sweet as your form. Your sight is pleasing for the time, but causes sorrow afterwards (when you are not in sight). The maidens who do not see you or these who having seen you

are capable of controlling their minds are very fortunate.<sup>20</sup>

Lavaṅgikā tells Mālatī that the portrait is chiefly intended to console for a moment one whose heart (i.e. Mālatī herself) is being burnt by the unbearable affliction caused by passionate longing for an unattainable object (i.e., Mādhava). You are afflicted by separation from him who, in turn, is afflicted due to separation from you.<sup>21</sup> She further tells her that that person, on whose account Mālatī, is pining away, is also made to know, by the God of love, the unbearable nature of grief that would ensue from separation (*viraha*) from one's beloved.<sup>22</sup>

Mālatī, on hearing the words of Lavaṅgikā, weeps and wishes happiness to Mādhava. With tears in her eyes she says that her hope of attaining him will never materialize. She further states:

The torturing affliction of my heart, like a venom, spread: throughout the body. It blazes forth like fire free of smoke; like a destructive fever, if oppresses each and every limb. (Hence I shall soon die; and, let the person be happy). Neither my father, nor my mother, nor even yourself could afford protection to me.<sup>23</sup>



Lavaṅgikā, then tells her that meeting of good persons gives pleasure in their presence but causes unendurable pain in their absence. And Mālatī has been greatly tormented on having a closer view of him. Ever since she saw him through the window, she started viewing the moon as blazing fire and her life was in danger owing to the ruthless function of the God of love. And she tells her that union with one whom she loves is the commendable fruit of desires that are unattainable in this world. To this Mālatī says:

I alone am to be blamed in this matter.  
I am degraded by immodesty; without  
any shame whatsoever, I looked at him again  
and again.<sup>24</sup>

She continues:

Let the moon with all its digits blaze in the sky night  
after night. Let Manmatha burn me; what harm  
could he do to me further that death? As far as  
I am concerned, my illustrious father, noble mother  
descended from a pure race, and my family having  
impressive ancestry are dear most to me; neither  
this person, nor my life.<sup>25</sup>

Mālatī exercises absolute modesty out of reverence towards her parents and her lineage. Yet she has a passionate longing to have union with Mādhava. The separation from Mādhava tells on her. Kāmandakī on noticing her states:

Her limbs are emaciated. She is graceful like the interior of a living plantain tree; she gives delight to the eyes like the moon with a single digit left; she is reduced to a pitiable condition owing to the burning heat of the fire of love. This blessed girl pleases our mind and at the same time makes it tremble.<sup>26</sup>

“Possessing a face the cheeks of which are pale and dusty, she looks all the more charming.”<sup>27</sup>

“Verily she is enjoying the union with her lover mentally.”<sup>28</sup>

“The tie of her lower garment is slackened; her lower lip is quivering; her arms are drooping; she is perspiring; Her eye is full of tears; a little contracted, affectionate and pretty; Her limbs are motionless; her bud-like breasts are heaving



continuously; and there is stupor and consciousness.<sup>29</sup>

Here, Mālatī is prepared to bear separation from Mādhava by exercising absolute modesty in order to keep up the fair name of her family, although she has *rati* or passionate longing to have union with Mādhava. This is a clear case of *vira-hetuka-vipralambha* as distinct from other types of *vipralambha* caused by *abhilāṣa*, etc.

Amarukavi designates love in separation between lovers before the stage of fulfilment or actual union as *ayoga*. He devotes three lyrics to illustrate this type of separation or *viraha*. The first one is:

A female friend tells the *nāyikā* thus:

O charming one! Who is the fortunate one expecting whom you are to-day looking with languid eyes? Your eyes overflow with love and close themselves time and again. They look at the *nāyaka* directly and then, out of bashfulness, flicker to and fro and move away for a moment. The feeling of love resting in your heart is revealed by them unconsciously.<sup>30</sup>

The second one is:

A *nāyikā* unable to convey her feeling of love to her beloved tells her foster-mother thus:

Enough of trust imparted upon friends. My shyness checks me from casting my significant and lovely glances upon my beloved who knows well my love for him. People around are shrewd enough to make fun of others. They are clever in discerning the significance of even the minutest gesture. O mother! To whom shall I resort? Will my heart which is the cradle of my love prove to be its grave?<sup>31</sup>

The third one is:

A female friend of a *nāyaka* scolds the *nāyikā* thus:

The *nāyikā* has transferred uninterrupted flow of tears to her kith and kin; passed on the distressed thoughts to her elders; transmitted her pain and sorrow to her attendants has caused concern in the hearts of her friends; her deep sighs expressive



of grief afflict her severely. To-day or tomorrow she will attain the highest bliss (i.e., death). Be at ease. She has not delivered the grief caused by separation to anyone else.<sup>32</sup>

These three verses illustrate the mental and bodily conditions of the *nāyikā* who feels the pangs of separation from her beloved.

Maṃmaṭa in his *Kāvya-prakāśa* gives the following as an illustration of *vipralambha* caused by *viraha*:

The mental state of a *nāyikā* whose lover has not turned up during night owing to shyness or the presence of elders is described thus:

“The very statement that he would have gone to some other maiden’s house is reprehensible; he does not have such a friend who will take him to the house of another maiden. It is not that he does not love me. Yet he has not come it is all due to fate.” With these thoughts the *nāyikā* wallows around her bed without going to sleep.<sup>33</sup>

These are the instances of *vipralambha* caused by *viraha*. This type is different from the other types of *vipralambha* caused by *abhilāṣa*, etc., The principle that underlies this type of *vipralambha* is that it results from separation between the *nāyaka* and the *nāyikā*, the union of whom is checked by bashfulness or the presence of elders.



## CHAPTER 6

### PRAVĀSA-HETUKA-VIPRALAMBHAH

Separation between a nāyaka and nāyika in their union caused by money undertaken by the nāyaka is known as pravāsa-hetuka-vipralambha. It is a type of vipralambha.

## CHAPTER 6

### PRAVĀSA-HETUKA-VIPRALAMBHAH

Pravāsa-Hetuka-Vipralambhaḥ

The present chapter is devoted to the study of the nature of the defect of the mind caused by the defect of the body. This defect is of two kinds, one is the defect of the mind caused by the defect of the body, and the other is the defect of the body caused by the defect of the mind. The defect of the mind caused by the defect of the body is of two kinds, one is the defect of the mind caused by the defect of the body, and the other is the defect of the body caused by the defect of the mind. The defect of the mind caused by the defect of the body is of two kinds, one is the defect of the mind caused by the defect of the body, and the other is the defect of the body caused by the defect of the mind. The defect of the mind caused by the defect of the body is of two kinds, one is the defect of the mind caused by the defect of the body, and the other is the defect of the body caused by the defect of the mind.

## CHAPTER 6

# PRAVĀSA-HETUKA-VIPRALAMBHAḬ



## CHAPTER 6

### PRAVĀSA-HETUKA-VIPRALAMBHAḤ.

Separation between a *nāyikā* and *nāyaka* in close union caused by journey undertaken by the *nāyaka* is known as *pravāsa-hetuka-vipralambha*. Siṃhabhūpāla in his *Rasārṇava-sudhākara* defines this type of *vipralambha* as follows:

*Pravāsa* consists in holding back the union of a *nāyikā* and *nāyaka* who were already united by stationing the *nāyaka* in a different place.<sup>1</sup> The separation caused by *pravāsa* too is termed so.<sup>2</sup> Excepting the four factors, viz., happiness, pride, lustful passion and shyness, all the other *vyabhicāri-bhāvas* relating to *rati* or intense love must be applied here.<sup>3</sup>

Among the eight varieties of the *śṛṅgāra-nāyikās*, this type of *vipralambha-śṛṅgāra* has relevance to the *proṣita-bharṭṛkā*. Bhānudatta defines this type of *nāyika* as follows:

*Proṣita-bharṭṛkā* is one who is in sore trouble or in pain of mind or body owing to separation from her beloved who has gone to a far-away place.<sup>4</sup>

*Proṣita-bhartṛkā* is of three types: *mugdhā*, *madhyā*, and *prauḍhā*. Bhānudatta gives the illustration of the *mugdhā proṣita-bhartṛkā* thus:

The *nāyikā* separated from her husband who has gone to a remote place endures the unbearable suffering somehow. She does not share it with her friends. Out of shyness that her friends may come to know of her suffering, she does not lie down in the bed made up of aquatic plants. Her speech is indistinct expressive of grief. She does not shed tears; and, the amount of grief she bears, only the God of love knows.<sup>5</sup>

The *proṣita-bhartṛkā* of *madhyā* type, Bhānudatta illustrates thus:

A *nāyikā* tells her female friend thus:

The garment, bangles in the hands, and the golden waistband, are the same. But now when the bees make pleasing sound (owing to the advent of the spring season), the garment, etc. give forth unbearable mental distress. O friend! What is the cause.<sup>6</sup>

The type of *nāyikā* known as *prauḍhā proṣita-bhartṛkā* is illustrated thus:



The moment Lord Kṛṣṇa has left the Gokula, the garland made up of fresh lotus petals, the pearl necklace, and the golden waistband which the *nāyikā* was wearing have also moved away. The garland became withered, and the necklace, shrivelled; the waist-band has fallen down. And the bracelet has reached the wrist just to find out whether there is the beating of the arteries.<sup>7</sup>

Apart from the eight kinds of *śṛṅgāra-nāyikās*, Bhānudatta mentions one more *nāyikā* and designates her as *proṣyat-patikā*. She is the one who is afflicted when she comes to know that her beloved is about to leave for a distant place. She is of three kinds: *mugdhā*, *madhyā*, and *prauḍhā*. Bhānudatta illustrates this type of *nāyikā* thus:

When the beloved says that he will be leaving for a far-away place soon, the *nāyikā*, out of grief, bends her head down. Her friend hides herself behind a bower and gives the sound of a Cuckoo.<sup>8</sup>

The purpose behind giving the sound of Cuckoo is to indicate the *nāyaka* about the advent of the spring season, the knowledge of which may prevent the *nāyaka* remain separated from his beloved.

*Madhyā-proṣyat-patikā* is one who possesses in equal degree shyness as well as passionate longing for union with the *nāyaka*. Such a one is illustrated thus:

When the beloved informs her *nāyikā* that he would be leaving, she does not sigh out of sadness. Nor does she shed tears. But the lock of her hair becomes dishevelled and falls at her forehead as if to read the lines there with a view to find out the days of her survival.<sup>9</sup>

Unlike the *Mugdhā* type of *proṣyat-patikā*, this one expresses her sadness resulting from her knowing that she will be separated from the *nāyaka*.<sup>10</sup>

*Praudā-proṣyat-patikā*, unlike the previous two types of *nāyikās*, gives full expression to her sadness when she comes to learn about the departure of her *nāyaka*. Bhānudatta illustrates this type of *nāyikā* thus:

Rādhā, the beloved of Lord Kṛṣṇā tells the latter who is about to leave “Are the sandal paste, betel leaves, etc., which my female attendants offer me intended as offerings at my funeral rites?”<sup>11</sup>



Here Rādhā expresses her grief by indicating that she will die the moment Kṛṣṇā leaves her.

Siṃhabhūpāla in his *Rasāṇava-sudhākara* refers to three kinds of *pravāsa* caused by intentional activity, unknown agency, and curse. Of these, *pravāsa* caused by curse and the resulting pain or grief comes under *śāpa-hetuka-vipralambha*. And, *pravāsa* caused by intentional activity is threefold: past, future, and present. The past one is illustrated thus:

Indra has made *śaci*'s hair which falls over her pale cheeks bereft of Mandāra flowers for a long period of time. For, he was quite often invited by the king Aja who was performing sacrifices in an uninterrupted manner.<sup>12</sup> Indra has always been away from his abode as he was present in the sacrifices performed by Aja. This has caused pangs of separation to *śaci*.

*Pravāsa* that is going to occur at near future is illustrated thus:

The *nāyikā* tells her *nāyaka* who will be leaving for a far-away place thus:

O dear! Please go. Enough of futile speech. Fate is adverse to me. You need not worry about my body,

which is emaciated by the thought of your leaving me and towards which you extend utmost care.

But it will soon become devoid of life.<sup>13</sup>

*Pravāsa* that occurs at the present time causing grief is illustrated thus:

When the *nāyaka* says that he is leaving for a faraway place, the speech as well as vital-airs remaining in the throat combat with each other to come out of the body first.<sup>14</sup>

*Pravāsa* caused by unknown agency is illustrated thus:

King Vikrama says: May she have, by her divine powers, remained concealed through anger? (But no), she cannot cherish anger for long. May she have fled up to heaven? No, that cannot be; her heart is full of love towards me. Nor can the demons take her away from my presence. And yet she is completely invisible to my eyes. What a sad fate is this! <sup>15</sup>

Here for separation from the beloved no visible cause could be identified. Hence it must have been caused by fate.

Separation between Rāma and Sītā caused by Rāvaṇa's abduction of Sītā owing to fate is best described by Vālmīki.



Lord Hanūmān when he sees Sītā in the Aśokavana at Rāvaṇa's palace describes the plight of Sītā thus:

She is emaciated because of fasting; she takes a long deep breath expressing sadness;<sup>16</sup> her face is full of tears; she is in a pitiable position;<sup>17</sup> she is like learning which has become enfeebled due to lack of repeated study;<sup>18</sup> her mind is fixed on Rāma; and, Rāma's mind is fixed on her. That is why both sustain their vital airs;<sup>19</sup>

Lord Hanūmān describes the plight of Rāma to Sītā thus:

Being separated from you, and always thinking of you, Rāma does not shake off the reptiles that crawl over his body.<sup>20</sup> He is always in a pensive mood, overcome by passionate longing to have union with you, he does not think of anything else excepting you.<sup>21</sup> He is always awake; if, however, he falls asleep he wakes up immediately by uttering your name;<sup>22</sup> If he comes across some fruits, or flowers or anything that is pleasing to mind, he leaves a deep sigh full of anguish and addresses you by saying "O beloved."<sup>23</sup>

In the *Uttararāmacarita*, Bhavabhūti describes the plight of Rāma and Sītā who are separated from each other

on account of fate. When Rāma has decided to abandon Sītā to keep up the fair name of the Ikṣvāku race, he says:

Consciousness has been put in Rāma's body simply to experience pain. My life resembles the part of a nail driven into the heart.<sup>24</sup>

When Rāma is in the forest when Sītā is abandoned, he expresses his sense of grief born out of separation from Sītā thus:

My heart breaks under its heavy anguish but does not go into twain; my languid frame falls a victim to swoons; but it leaves not consciousness; the inward fire of sorrow inflames my body, but parts not life as under.<sup>25</sup>

Addressing his citizens and countrymen, Rāma in the forest says:

Verily you did not approve of the queen's staying in my house and, therefore, I abandoned her in the forest like a straw; nor did I mourn her loss. But the various objects of long familiarity move me; being helpless, I weep to-day; please forgive me.<sup>26</sup>



In the final act of the drama, Rāmā swoons and Arundhati bids Sītā to vivify him by the pleasing touch of her hand. She does so and Rāmā regains consciousness.<sup>27</sup>

It emerges from the above account that grief caused by separation from the beloved is unbearable. And in the present case separation between Rāmā and Sītā is caused by fate or *sambhrama* in the language of Simhabhūpāla.

In the *Abhijñānaśākuntala*, separation between Śakuntalā and Duṣyanta was caused initially by Duṣyanta leaving for his capital from the hermitage after taking Śakuntalā as his wife by the gandharva form of marriage. Śakuntalā being separated from her beloved was intensely grief-stricken and was thinking of him alone to the exclusion of everything else. As her friend Anasūya puts it “she is not present with her mind.” She did not take cognizance of the arrival of the easily-irritable sage Durvāsa, who cursed her thus:

Thinking of whom with mind not centered on anybody else, you do not take cognizance of my presence nearby, he will not remember you even when he is reminded by you, just as a drunken man will not remember the words he uttered.<sup>28</sup>

The separation resulting from *pravāsa* of Duṣyanta from the hermitage of Kaṇva to his capital has ended in Durvāsa hurling a curse upon Śakuntalā. The details regarding the separation that resulted from curse, we shall deal with in the Chapter entitled “*Śāpa-hetuka-vipralambha*.”

In the *Amaruśataka*, separation caused by the *nāyaka* leaving for a distant place is described well. For example the *nāyikā* embarrasses her lover who intends proceeding on a journey to a place which could be reached after hundred days. She asks him with tears trembling in her eyes, “O my beloved! Will you be back here before the end of the eighth part of the day, or later, or by to-morrow.”

Here the grief of the *nāyikā* is indicated through her tears and also by her pathetic appeal.<sup>29</sup>

A *nāyikā*, whose *nāyaka* is about to leave for a distant place, addresses her life-principle (*jīvita*) thus:

O! my life-principle! Your friends have left already when my beloved has planned to leave. The bangles have fallen down; the eyes have become rather dry; courage in me has already gone; and you alone



remain. Why do you remain here when your friends  
have gone?<sup>30</sup>

Here the grief arising from the mere thought that one will be separated from the beloved is well-depicted.

A *nāyikā*, tells her *nāyaka* who is about to leave for a distant place thus:

There are some who hold back their lovers about  
to set on a journey by tears or by falling at their feet  
or by some other similar acts. But I am fortunate  
enough. Please go. You will hear my desired end  
after you leave.<sup>31</sup>

Here the *nāyikā* indicates that due to the pangs of separation from the beloved she will die.

A *nāyikā*, unlike many others, did not stand in the doorway when her beloved was about to leave. Neither did she fall at his feet, nor utter a word disapproving his attempt at leaving for a distant place. But he held him back by the flood of her tears.<sup>32</sup>

Amaruka depicts the *nāyaka* who is grief-stricken because of separation from his beloved thus:

Frightened at the thunder of the cloud moving slowly owing to the burden of water within itself, the traveller separated from his beloved sang a song expressing his sense of grief arising out of his being separated from his *nāyikā*. On hearing the soul-stirring song, people gave up the thought of leaving their beloveds, and they once for all bid farewell to the act of undertaking journey.<sup>33</sup>

A *nāyikā* tells his friend about the behaviour of her beloved at the time of his departure thus:

Looking at the sky full of clouds, my beloved started telling “If you set out on a journey.....” and then stopped. She clasped my garment, started scratching the ground below with her feet. Full of grief she conducted in such a manner which cannot be described in words.<sup>34</sup>

The *nāyikā* tells his friend about his beloved:

“Those who go on journey meet again their kith and kin. You should not grieve over on my account. Your body has become emaciated beyond recognition”. When I spoke to her thus with tears in my eyes, she looked at me with tears checked indicating her firm resolve to die soon.<sup>35</sup>



The pitiable condition of a *nāyikā* who is expecting her beloved back from his journey, Amarukavi, describes thus:

The *nāyikā* surveys the path by which her lover was to come back as far as the eye could reach. The day comes to a close, and darkness has set in. The roads have become free of traffic; and, her heart is filled with remorse. She takes a single step homewards, but suddenly turns back with the thought "could he not have come this moment."<sup>36</sup>

The feeling of the *nāyaka* who has gone on a long journey, Amarukavi describes thus:

The traveller knows fully well that between him and his beloved there lie many lands, hundreds of rivers to be crossed and also mountains and forests to be passed through; and so he cannot have even a glimpse of his beloved. Yet, he raises his head erect, stands on tiptoe, and with wistful eyes dried of tears sees over the direction where his beloved stays.<sup>37</sup>

Ānandavardhana in his *Dhvanyāloka* gives an admirable illustration regarding the *vipralambha-rati* related to *pravāsa*.

The *nāyaka* was about to leave for a faraway place, the *nāyikā*, bent her head out of shyness in the

presence of elders, controlled her anger and anguish, and never said “stop”. She only looked at the *nāyaka* with significant side glances full of tears.<sup>38</sup>

Abhinavagupta in his commentary *Locana* states that the expression “side glances” (*tribhāga*) is indicative of the *uddīpana-vibhāva* of *pravāsa-vipralambha*.

### To sum up

It is the inevitable part of life that the *nāyaka* and the *nāyikā* have to endure long periods of separation owing to varied causes. But if the passionate longing to have union with each other endures, then *vipralambha-rati* is present and the reading of the account of such separated lovers would give rise to the aesthetic delight which is designated as *vipralambha-śṛṅgāra*.

Not only this. As Viśvanātha states in his *Sāhityadarpaṇam* that union between the *nāyaka* and the *nāyikā* would give rise to ecstatic joy or felicity, only when there is prior separation. It is only when a garment is reddened first, if would acquire dense redness further.<sup>39</sup> It redounds to the credit of the poets of our land in depicting this type of *śṛṅgāra* in their literary masterpieces.



## CHAPTER 7

### ŚĀPA-HETUKA-VIPRALAMBHAḤ

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Separation between a *nāyikā* and a *nāyaka* may be caused by a curse or a solemn appeal by a sage or a saint to a supernatural power to inflict harm of the form “let there be no union between the two.” The two or one of the two may suffer separation from the other as a result of such a curse. The poignant mental states that arise out of separation are unbearable, especially when one comes to know after the curse is lifted or she has acted under the spell of the curse. And separation between a *nāyaka* and a *nāyikā* due to curse does not necessarily imply that the two shall remain in different places. They may stay in one and the same place without any chance of having union. The case of Pāṇḍu and Mādrī is an instance of this. They may also remain in different places as in the case of Yakṣa and his wife, Duṣyanta and Śakuntalā, Vikrama and Ūrvaśī.<sup>1</sup>

Duṣyanta after having married Śakuntalā has departed for his capital by assuring her that his men will come and take her to the capital soon. Śakuntalā was grief-stricken because

of separation from Duṣyanta. Thinking of him to the exclusion of everything else, she did not take cognizance of the presence of Durvāsa. The latter enraged by her indifference hurled a curse upon her to the effect that the person whom she is thinking of will never recognize her. This curse was known to her friend Anasūya who begged Durvāsa to forgive Śakuntalā. Durvāsa said: "My word cannot be otherwise; but the curse will be lifted or cancelled at the sight of an ornament of recognition."<sup>2</sup>

Priyamvadā, another friend of Śakuntalā, consoles herself by saying that the royal sage has given a ring stamped with his name to Śakuntalā; and, so Śakuntalā has the remedy.

Duṣyanta under the irresistible influence of the curse has forgotten Śakuntalā. But he is agitated. When the lady Hamsapadikā was singing, Duṣyanta says: "Why have I become deeply anxious even without the separation of a beloved person, after hearing a song of this sort?"<sup>3</sup>

He further adds:

When on seeing delightful objects, and hearing sweet notes, a being, although happy, becomes longingly anxious. Then, he remembers in his heart,



without consciousness before- hand friendships of other lives that are permanent through mental impressions.<sup>4</sup>

Later, when Śakuntalā accompanied by Śārṅgarava and Śāradvata and also by Gautamī was presented before him, he could not recognize Śakuntalā as his wife, owing to the overwhelming influence of the curse and he repudiates her. When Gautamī lifts the veil of Śakuntalā, Duṣyanta observes her minutely and says to himself: “Not deciding whether this form of unimpaired beauty which is presented to me, was or was not accepted by me in marriage before, I am neither able to take or abandon”.<sup>5</sup>

He addresses the ascetics by saying that though reflecting attentively, I do not really recollect having accepted this lady in marriage. When Śāradvata asks Śakuntalā to give a convincing reply to the king, she asks him: “Is it proper for you, having deceived this person so simple in nature, after an argument in the hermitage, to repudiate her now with such words?

The king replies that she seeks to sully his family and degrade him. She then tells the king that she will remove his

suspicion by the token of recognition, which move the king approves of. But the ring slipped as she was doing obeisance to the waters of Śacīr̥tha. When she was finally repudiated by the king, the preceptor of Duṣyanta advises him that Śakuntalā is in an advanced stage of pregnancy and if she delivers a child endowed with signs of universal monarch she can be taken into the harem. Otherwise she will be sent back to her father. When the preceptor was taking Śakuntalā along with him; a lustre of the form of a woman, lifted her up from afar and went towards the Apsarastīr̥tha. The king after having been informed of this incident says to himself that he does not remember the daughter of the sage to be his wife; yet, his heart, which is exceedingly painful, convinces him.

Later on when the king happens to see the ring, he recollects that Śakuntalā was married by him before and was repudiated out of forgetfulness. He is subject to severe repentance. The chamberlain describes the state of Duṣyanta thus:

He abhors the delightful. He is not daily waited upon by ministers as before. He spends sleepless night in rolling about on the edge of his couch. Out of politeness he gives suitable address or words to



the ladies in the harem. But in that process he blunders in their names and remains embarrassed with shame for a long time.<sup>6</sup>

The celestial nymph, Sānumatī was watching the activities and the conditions of Duṣyanta. She says that Śakuntalā too, although disrespected by rejection, prays for the king. The king says:

The wretched heart, which slept previously, was awakened by my beloved. But it has become awake now to suffer the torment of repentance.<sup>7</sup>

He further tells Vidūṣaka:

No sooner was this mind became clear of the darkness which obstructed the remembrance of my love for the sage's daughter, then O friend! the shaft of the mango blossom was fixed on his bow by the Lord of love who is about to strike.<sup>8</sup>

He proceeds to say:

Recollecting the condition of my beloved, distressed at my rejections, I have become exceedingly helpless.

Owing to her repudiation from here, she moved to follow her own kinsmen. But she was stopped by her father's pupil. She then cast her eyes dimmed with flow of tears on me. That burns me like an envenomed shaft.<sup>9</sup>

The king further tells Vidūṣaka who shows the picture of Śakuntalā to him:

Through wakefulness, union with her is barred in a dream. Tears do not allow me to behold her even when presented in a picture.<sup>10</sup>

Such was the plight of Duṣyanta when he was separated from Śakuntalā. Later when Duṣyanta sees Śakuntalā in the hermitage of Mārīca he describes her plight thus:

Here is Śakuntalā<sup>11</sup> wearing a pair of dusty garments, with her face emaciated by (severe) vows, bearing a single braid of hair, and of pure character, undergoes the long vow of separation from me who was excessively ruthless to her.

Śakuntalā too observing the king who had turned pale through repentance becomes grief-stricken. She says that she has been



pitied by fate that has left its malice. The king addresses her by saying “Fortunately you stand before me, whose darkness in the form of delusion is dispelled by recollection. O lovely faced one! At the end of the eclipse Rohiṇi has attained union with the moon.”<sup>12</sup>

“Beautiful-bodied one, let the grief of repudiation go away from your heart. Somehow there was a mighty infatuation in my mind then. For, such, for the most part, are the tendencies towards blessing of those in whom darkness is supreme. A blind man shakes off even a garland thrown on his head, fearing it to be a serpent.”<sup>13</sup>

So saying he falls at her feet. Then along with Śakuntalā and Bharata, the son, Duṣyanta falls at the feet of the Mārīca and submits before him that he has married Śakuntalā through the Gandharva form of marriage, repudiated her through loss of memory, and thereby offended your kinsman, the revered Kaṇva. Later I came to know her as previously married by me, at the sight of the ring. Mārīca discloses the secret of the curse by Durvāsa and consoles him that he has not committed anything wrong. Then with the blessings of Mārīca, Duṣyanta returns to his capital along with Śakuntalā and Bharata.

Kālidāsa has given a strikingly expressive and vivid account of the mental states and the bodily conditions of the lovers who are separated from each other owing to curse. The *rati* which each one has for the other develops itself into *vipralambha-śṛṅgāra* that is relished by a responsive reader or the witness of the play.

The *Meghadūta* depicts the *vipralambha-śṛṅgāra* in an exceedingly fine manner.

An Yakṣa, a resident of Alakā, owing to the curse of his master, Kubera, has to live on earth by being separated from his beloved losing his divine powers. He resides in Rāmagiri wherein, due to the grief caused by separation from his wife, he becomes emaciated and his wrists have become devoid of the golden bangles he wore earlier.<sup>14</sup> With tears held back within the eyes, he requests the cloud to convey his message to his beloved.<sup>15</sup> Owing to intense grief caused by separation from his beloved, he could not discriminate between an animate and inanimate object, and he desires to send the message to his wife – the message which should be conveyed by very shrewd people — through the cloud which is an inanimate object.<sup>16</sup>



The Yakṣa says that in the city of Alaka he has to convey the message to his wife who will be counting the number of days by which the curse will come to an end, who is chaste, and who, under the hope of having re-union with him, will be sustaining her life.<sup>17</sup> He then gives a detailed description of the route the cloud has to take to reach Alaka and also the identification of his home wherein he will find his wife of young womanhood with emaciated body, beautiful teeth, lips like *bimba* fruit, tremulous eyes like a frightened female deer, deep navel, slow gait because of the heaviness of hips, and slightly bent form owing to large bosom. She will look like the first and foremost creation among maidens by Brahmā.<sup>18</sup>

She will be grief-stricken like a female Cakravāka bird separated from its mate. She is my life-principle existing outside; she will be reticent in speech; and her body would have lost its lustre owing to my separation.<sup>19</sup>

Because of excessive weeping caused by my separation, her eyes would have become swollen; her lips, owing to deep sigh which is indicative of her grief and which is therefore hot, would have become pale; her face placed upon

her palms with locks falling at her forehead would not be clearly visible, like the moon when you draw near to it.<sup>20</sup>

When you see her, she will be engaged in the worship of her chosen deity praying for my safe return; or owing to concentrated thinking of me to the exclusion of everything else she could visualize my body to be ematiated and she will draw my picture as such; or, she will be asking the Śārikā bird in the cage “Do you remember our lord? Are you not his favourite?”<sup>21</sup>

She will be wearing a dusty garment placing the *vīṇā* on her lap. She will attempt at playing on the *vīṇā* a song relating to me composed by her and set to music. But because of my thoughts she will shed tears which will moisten the strings; and in her attempt at wiping off the moisture, she will forget the duly regulated rise and fall of sounds.<sup>22</sup>

She may be placing flowers at the doorsteps of the house. With a view to count the number of months to be spent over in separation; or, she may be thinking of my union with her prior to separation.



Generally chaste women while away the time in these ways, when they are separated from their husbands.<sup>23</sup>

My wife, i.e., your friend will not be afflicted during day time to such an extent as she will be afflicted during night time. She will be lying sleepless on a bare floor. Look at her through the windows in order to gratify her with my message.<sup>24</sup>

She will be emaciated owing to intense mental afflictions caused by separation; she will be lying on one side; she will be like a crescent moon; she will spend the night hours by shedding tears which will be hot owing to grief — the night hours which passed like a moment when I was with her.<sup>25</sup>

She will be longing to have union with me at least in dream. With this end in view she will try to go in for sleep. But the tears will never allow her to sleep.<sup>26</sup>

She will not be wearing ornaments; she would have placed her body on the couch. Her plight will move you to tears.<sup>27</sup>

## To sum up

The predicament with which the separated lovers find themselves confronted, and the unhappy, trying or unfortunate position in which they are placed are delineated by Kālidāsa in two of his works, *Abhijñānaśākuntala* and *Meghadūta* with special stress on separation caused by curse.



## CONCLUSION

The tears of lovers flow freely through all the world's poetry.  
The quick and brilliant mind of Indian poets is fully aware of the  
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# CONCLUSION

Kāśī-Hatka-Vāraṇasī

The first part

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The tears of lovers flow freely through all the world's poetry. The quick and brilliant mind of Indian poets is fully aware of the fact that a *kāvya* must contain a mixture of feeling and thought. Yet, in the *kāvyas* that deal with the separation of the lover from the beloved—the separation caused by various factors to which we have alluded to in the previous chapters, it is now well-established that it is the feeling that comes before thought. This feeling known as *vipralambha-rati* develops itself into the form *vipralambha-śṛṅgāra-rasa*.

In the preceding chapters, we have discussed the nature and divisions of *vipralambha-śṛṅgāra* in all its aspects by citing relevant examples from the works of great poets. In this chapter we shall give a summary account of the discussions carried out so far.

Maṃmaṭa has classified *vipralambha-śṛṅgāra* into five as based upon *abhillāṣā*, *viraha*, *īrṣyā*, *pravāsa* and *śāpa*. Of these, the *vipralambha-śṛṅgāra* based upon *abhillāṣā* is love or *rati* which exists between a *nāyaka* and *nāyikā* who are not united yet, or who are separated after being united, who have a

longing for union with one another and which when nourished by appropriate *vibhāva*, *anubhāva*, and *vyabhicāri-bhāva* develops into *rasa*, viz., *vipralambha-śṛṅgāra*. The *nāyaka* and the *nāyikā* would be longing for union with each other by hearing about the other or by seeing the other but could not, however, attain union. One may come to have a perceptual cognition of the other either by a magical feat, or in dream, or in a picture. In certain cases, the *nāyaka* or the *nāyikā* may nurse the feeling of love for the other on hearing the qualities of the other through a messenger. Love of Damayantī for Nala has arisen on hearing the qualities of the latter through the messenger, the swan. Siṃhabhūpāla in his *Rasārṇava-sudhākara*, Viśvanātha in his *Sāhitya-darpaṇa*, and Bhānudatta in his *Rasatarāṅgiṇī* designate this type of *vipralambha-śṛṅgāra* as *pūrva-rāga-vipralambha* and point out that it is characterized by 10 conditions, viz., *abhilāṣa*, *cintā*, *smṛti*, *guṇakathana*, *udvega*, *pralāpa*, *unmāda*, *vyādhi*, *jaḍata*, and *mṛti*. Of these, *abhilāṣa* is passionate longing to have union with one another. *Cintā* is pondering over the process of meeting and attaining the *nāyaka* or the *nāyikā*. *Smṛti* is the continual remembrance of the amorous actions of the *nāyaka* or the *nāyikā*. *Guṇakathana* is recounting the qualities of the *nāyaka* or the *nāyikā*. *Udvega* is turning away from the objects of the world in



disgust and it is caused by intense attachment towards one's beloved. *Pralāpa* is utterance of statements relating to one's beloved followed by aimless wandering and having far-away looks. *Unmāda* is the disordered state of mind resulting in mistaking a thing for something else. It is caused by thinking of the beloved at all times owing to separation from his or her. *Vyādhi* is the agonizing pain of mind and abnormal thinness of body associated with deep sigh and aversion to life owing to separation from the beloved. *Jaḍatā* is the state of mind governed by which one will not respond to any question and with neither look at nor listen to. *Mṛti* is not actual by death but only an intense desire to pass away on the part of the *nāyaka*, or the *nāyikā* if she or he does not succeed in his or her attempts to have union with the other. This type of *abhilāṣa-vipralambha* or *prathamānurāga-vipralambha-śṛṅgāra* noticed in the cases of a *nāyikā* or *nāyaka* or both evokes the feeling of *rati* mixed with pain and anguish in the mind of a responsive reader or a spectator and remains developed into the form of *rasa*. The superb portrayal of this type of *śṛṅgāra-rasa* in the dramas, *Mālatī-mādhava*, and *Abhijñāna-śākuntala* enhance their value and hence they are ranked as the best specimens of *Uttamottama-kāvya*.



The second kind of *vipralambha-śṛṅgāra* is rooted in jealousy (*īrṣyā*). The latter, on the part of a *nāyikā* means intolerance, of a rival for the possession of a *nāyaka*, whom she regards as peculiarly her own and on the winning of whom she has set her heart. A *nāyikā* becomes intolerant when she comes to know the infidelity of her beloved through her female friends. Or, she may infer when he talks about another woman in sleep calls her by the name of another woman, and bears the marks in his body due to enjoyment with another woman. Or, she might have directly seen her lover in the company of another woman. Noticing the infidelity of her lover, the *nāyikā* would remain mentally separated from him out of anger caused by intolerance. She may not react violently because she is afraid that if she does so then there is every possibility of her lover becoming more indifferent towards her. There are certain types of *nāyikās* who, having come to know the clandestine activity of their lovers, insult them by words and actions, and later on repent for their behaviour. The repentance is due to their deep love or *rati* towards their lovers and the initial rude behaviour is due to *īrṣyā* or intolerance that they have been unfaithful. They remain separated from them with deep and painful mental distress. But it must be noted that they are governed by intense love or *rati* for their respective *nāyikās*. The painful feeling of



separation on the part of the *nāyikā* from the *nāyaka* is caused by anger due to intolerance of the *nāyakas* romantic relationship with a rival mistress. The separation is based upon distrust, suspicion, enviousness and anger. But there is the feeling of love or *rati* and so this separation does not endure for long as the *nāyikā* could easily be pacified by her lover.

This type of *vipralambha-śṛṅgāra* is portrayed in the dramas, *Mālavikāgnimitra* and *Ratnāvalī*. The responsive reader or spectator would experience this type of *vipralambha-śṛṅgāra-rasa* based upon *īṣyā* from these dramas.

The next one is *viraha-hetuka-vipralambha*. This may appear to be the same as *abhilāṣa-hetuka-vipralambha*. But there is a subtle difference between the two. *Abhilāṣa* means passionate longing on the part of the *nāyaka* and the *nāyikā* who remain at different places to have union with each other. *Viraha*, on the other hand, is separation that is purely mental in nature. The *nāyaka* and the *nāyikā* may remain in one and the same place. But either of the two may not have love for the other. In case both are attached to each other, yet owing to bad luck or shyness resulting from the presence of elderly people there is no union between the two. And this kind of separation is known as *viraha*. The *rati* present in each one for the other

will develop into the form of *vipralambha-śṛṅgāra-rasa*. This type of *viraha-vipralambha-śṛṅgāra* is delineated in an exceedingly delectable manner by Bhavabhūti in his drama, *Mālatīmādhava*. Herein, Mālatī, the heroine bears separation from her lover, Mādhava by exercising absolute modesty in order to keep up the fair name of her family, although she has *rati* or passionate longing to have union with Mādhava. This is a clear case of *viraha-hetuka-vipralambha* as distinct from other types of *vipralambha* caused by *abhilāṣa*, etc. The principle that underlines this type of *vipralambha* is that it results from separation between the *nāyaka* and *nāyikā* the union of whom is checked by bashfulness, or anxiety to keep the fair name of one's family, or the presence of elders.

The subsequent one is *pravāsa-hetuka-vipralambha*. In the case of a *nāyaka* and *nāyikā*, who were in close union, if separation is caused between the two by a journey undertaken by the *nāyaka*, then it is an instance of *pravāsa-hetuka-vipralambha*. *Pravāsa*, according to Siṃhabhūpāla, consists in holding back the union of a *nāyikā* and *nāyaka*, who were already united by stationing the *nāyaka* in a different place. The separation caused by *pravāsa* too is termed so. This type of *vipralambha-śṛṅgāra* has relevance to the *proṣitabhartṛkā* type of *nāyikā*. She is one who is in sore trouble or in pain of mind or



body owing to separation from her beloved who has gone to a far-away place. She may not express her sadness; her speech will be indistinct and the amount of grief she bears, Siṃhabhūpāla, says, only the God of Love knows. Bhānudatta is of the view that this type of *vipralambha* has a bearing upon one more type of *nāyikā* known as *proṣitabharṭṛka*. She is the one who is afflicted when she comes to know that her beloved is about to leave for a distant place. She may or may not give full expression to her sadness. In the *Abhijñāna-śākuntala*, separation between type Śākuntalā and Duṣyanta was caused initially by Duṣyanta leaving for his capital from the hermitage of Kaṇva after taking Śākuntalā as his wife by the Gāndharva form of marriage. Śākuntalā being separated from her beloved was intensely grief-stricken and was thinking of him alone to the exclusion of every thing else. As her friend Anasūya puts it: "She is not present with her mind." She did not take cognizance of the arrival of easily irritable sage Durvāsa, who cursed her thus:

Thinking of upon with mind not concentrated on anything else, you do not take notice of my presence nearby. He will not remember you, just as a drunken man will not remember the words he uttered.

The separation resulting from *pravāsa* of Duṣyanta from the hermitage Kaṇva to his capital has ended in Durvāsa hurling a curse upon Śakuntalā. The separation that resulted from this curse is *śāpa-hetuka-vipralambha*. Ānandavardhana in his *Dhvanyāloka* gives an admirable illustration regarding the *vipralambha-rati* related to *pravāsa*:

The *nāyaka* was about to leave for a far-away place.

The *nāyika* bent her head out shyness in the presence of elders, controlled her anguish and never said “stop.” She only looked at the *nāyaka* with significant side glances full of tears.”

The *śāpa-hetuka-vipralambha* is the feeling of pain caused by separation by a curse or a solemn appeal of a sage to a supernatural power to inflict harm of the form “let there be no union between two lovers.” The two or one of the two may suffer separation from the other as a result of such a curse. The poignant mental states that arise out of separation are unbearable. And separation between a *nāyaka* and *nāyikā* due to curse does not imply that the two shall remain in different places. They may stay in one and the same place without any chance of having union. The case of Pāṇḍu and Mādrī in the *Mahābhārata* is an instance of this. They may also remain in



different places as in the case of Yakṣa and his beloved, Duṣyanta and Śakuntalā, and Vikrama and Ūrvaśī. The predicament with which the separated lovers find themselves confronted, and the unhappy, trying and unfortunate position in which they are placed are delineated by Kālidāsa in his *Meghasandēśa*, *Vikramorvaśīya* and *Abhijñānaśākuntalā* with special stress on separation caused by curse.

It is the inevitable part of life that the *nāyaka* and *nāyikā* have to endure long periods of separation owing to varied causes. But if the passionate longing to have union with each other endures, then *vipralambha-rati* is present and the reading or witnessing of the account of such separated lovers in a poem or a drama would give rise to aesthetic delight which is known as *vipralambha-śṛṅgāra*. Viśvanātha in his *Sāhityadarpaṇa* states: "The union between the *nāyaka* and *nāyikā* would give rise to ecstatic joy or felicity only when there is prior separation. It is only when a garment is reddened first, it would acquire dense redness further." It redounds to the credit of the poets of our land in depicting this type of *śṛṅgāra* in their literary masterpieces enabling us to experience the *rasa*; i.e. the bliss aspect of the true nature of the soul thus providing us with a conjectural insight into the true nature of the soul, which

is described in the Upaniṣads as bliss, pure and simple. By describing emotional situations in life, the great poets, lead us to the edge of the infinite and let us for moments gaze into that. The responsive reader or a spectator first becomes attuned to the emotional situation portrayed in a poem or a drama, and is then absorbed in its portrayal. This absorption results in the aesthetic rapture of *Rasa* (*rasānubhāva* or *paranirvṛti*). In this respect, the contribution of the great poets to the culture of our land is abiding and monumental. A Poet, in the language of Shelley, is a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why.



Portrait of Venkatasubha-Singaram in 1882

181

## GENERAL INTRODUCTION

A. The History of the Rasa Theory

B. The Rasa Theory of Suddha and the Rasa Theory of the

C. The Rasa Theory of the Rasa Theory of the Rasa Theory of the

## CHAPTER I

## THE THEORY OF RASA

MS. 632

# NOTES ON CHAPTERS

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## GENERAL INTRODUCTION

<sup>1</sup> K.P,1.

<sup>2</sup> Hiriyantha Sanskrit Studies, p.6.

## CHAPTER 1

### THE THEORY OF RASA

<sup>1</sup> NS. 6:32.

<sup>2</sup> रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।

जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ।। Ibid.,6-17.

<sup>3</sup> See *Bālābodhinī*, p.112

<sup>3r</sup> See details, NS,pp.623-676.

<sup>4</sup> विभावादीनां संबन्धात् रसस्य रत्यादेः निष्पत्तिः आरोपः , RG,p.129.

इह संयोगः संबन्धः, नट आरोप्यमाणो रत्यादिः रसः निष्पत्तिः आरोपः,  
सामाजिकस्य तु भावनात्मक दोषवशात् कथञ्चिन्नटेन सह तादात्म्याध्यासात्  
आस्वाद इति विशेषः *Candrikā*, p.129.

<sup>5</sup> ते हि विभावादयः अतत्कारण-अतत्कार्य-अतत्सहचाररूपा अपि  
काव्यशिक्षादिबलो - पकल्पिता कृत्रिमाः सन्तः किं कृत्रिमत्वेन सामाजिकैः  
गृह्यन्ते न वा? यदि गृह्यन्ते तदा तैः कथं रतेरवगतिः । AB,p.273.

<sup>6</sup> विभावादिभिः कृत्रिमैरपि अकृत्रिमतया गृहीतैः संयोगात्- अनुमानात् ,  
रसस्य रत्यादेः निष्पत्तिः अनुमितिः नटादौ पक्षे इति शेषः, *Candrikā*,  
p.129.

- 7 परोक्षज्ञानस्य अचमत्कारित्वं च अत्र पक्षे अरुचिबीजम् । Ibid.,p.125.
- 8 न च कान्तात्वं साधारणविभावतावच्छेदकम् अत्रापि अस्तीति वाच्यम् ।  
अप्रामाण्यनिश्चयानालिङ्गिताऽगम्यात्वप्रकारकज्ञान विरहस्यविशेष्यता  
संबन्धावच्छिन्नप्रतियोगिताकस्य विभावतावच्छेदककोटौ अवश्यं निवेश्यत्वात् ।  
अन्यथा स्वप्नादेरपि कान्तात्वादिना तत्त्वापत्तेः ॥ RG,pp.102-103.
- 9 स्वात्मनि दुष्यन्ताद्यभेदबुद्धिरेव तथा इति चेत् , न , नायके धराधौरयत्व-  
धीरत्वादेः आत्मनि च आधुनिकत्व-कापुरुषत्वादेः वैधर्म्यस्य स्फुटं प्रतिपत्तेः  
अभेदबोधस्यैव दुर्लभत्वात् ॥ Ibid.,p.105.
- 10 किञ्च केयं प्रतीतिः ? प्रमाणान्तरानुपस्थानात् शाब्दीति चेत्, न व्यावहारिकशब्दान्तर-  
जन्यनायकमिथुनवृत्तान्तवितीनामिव अस्या अपि अहद्यत्वापत्तेः । Ibid.,p.105.
- 11 नापि मानसी, चिन्तोपनीतानां तेषामेव पदार्थानां मानस्याः प्रतीतेः अस्याः  
वैलक्षण्योपलम्भात् ॥ Ibid.,p.106.
- 12 न च स्मृतिः , तथा प्रागननुभवात् । Ibid.,p.107.
- 13 (i) तस्मात् अभिधया निवेदिताः पदार्थाः,  
भावकत्वव्यापारेण.....कान्तात्वादिरसानुकूलधर्म- पुरस्कारेण  
अवस्थाप्यन्ते । एवं साधारणीकृतेषु दुष्यन्तशकुन्तला-देश-काल-  
वयोऽवस्थादिषु, पङ्क्तौ पूर्वव्यापारमहिम्नि, तृतीयस्य भोगकत्वव्यापारस्य महिम्ना,  
निगीर्णयोः रजस्तमसोः उद्विक्तसत्त्व- जनितेन  
निजचित्त्वभावनिर्वृतिविश्रान्तिलक्षणेन साक्षात्कारेण विषयीकृतः  
भावनोपनीतः साधारणात्मा रत्यादिः स्थायी रसः, Ibid.,p.107.  
(ii) मतस्य एतस्य.....भावकत्वव्यापारान्तरस्वीकारः एव विशेषः  
(अभिनवगुप्तमतात्), Ibid.,p.109.



- 14 विभावानुभावव्यभिचारिणां (संयोगात्) सम्यक् साधारणात्मकतया योगात् भावकत्व-  
व्यापारेण भावनात्, रसस्य स्थाय्युपहित-सत्त्वोद्रेकप्रकाशितस्वात्मानन्दरूपस्य,  
निष्पत्तिः भोगाख्येन साक्षात्कारेण विषयीकृतिः । Ibid., p.128.
- 15 नव्यास्तु-काव्ये च नाट्ये च , कविना नटेन च प्रकाशितेषु, विभावादिषु,  
व्यञ्जनव्यापारेण दुष्यन्तादौ शकुन्तलादिरतौ गृहीतायामनन्तरं च सहृदयितोल्लासितस्य  
भावनाविशेषरूपस्य दोषस्य महिम्ना, कल्पितदुष्यन्तत्वावच्छादिते स्वात्मनि  
अज्ञानावच्छिन्ने शुक्तिकाशकल इव रजतखण्डः समुत्पद्यमानः अनिर्वचनीयः  
साक्षिभास्य - शकुन्तलादि-विषयकरत्यादिरेव रसः । Ibid., p.110.
- 16 विभाव-अनुभाव-व्यभिचारिणां संयोगात् भावनाविशेषरूपात् दोषात् रसस्य  
अनिर्वचनीय- दुष्यन्तरत्याद्यात्मनो निष्पत्तिः उत्पत्तिः । Ibid., p.128.
- 17 परे तु...प्रागुक्तदोषमहिम्ना स्वात्मनि दुष्यन्तादितादात्म्यावगाही  
शकुन्तलादिविषयकरत्यादि मदभेदबोधः मानसः काव्यार्थभावनाजन्मा  
विलक्षणविषयताशाली रसः । Ibid., p.120.
- 18 न हि अयं लौकिकसाक्षात्कारः रत्यादेः येन अवश्यं विषयसद्भावोऽपेक्षणीय  
स्यात्; अपि तु भ्रमः । Ibid., p.121.
- 19 “अहं दुष्यन्तः शकुन्तलाविषयकरतिमान्” इत्याकारकः एको मानसो बोधः ।  
*Candrikā*, p.122.
- 20 विभावादीनां संयोगात्-ज्ञानात्, रसस्य ज्ञानविशेषात्मनः निष्पत्तिः उत्पत्तिः ।  
*RG*, p.129.
- 21 विभावादयः त्रयः समुदिता रसाः इति कतिपये । Ibid., p.125.
- 22 विभावादीनां त्रयाणां संयोगात् समुदायात् रसनिष्पत्तिः रसपदव्यवहारः ।  
Ibid., p.129.

- 23 “त्रिषु यः एव चमत्कारी, स एव रसः। अन्यथा तु त्रयोऽपि न” इति बहवः।  
 Ibid., p.126.
- 24 भाव्यमानः विभावादिरेव रसः इति अन्ये। Ibid., p.127.
- 25 “अनुभावः” तथा इति इतरे। Ibid., p.127.
- 26 व्यभिचार्येव तथा, तथा परिणमति, इति केचित्,। Ibid., p.127.
- 27 त्रिषु अग्रिमेषु एकैकमात्रोपादानात् विभावादीनां त्रयाणाम् अनुपादानात्, भरतसूत्रस्य प्रागुल्लिखितस्य विरोधः पर्यवसितः। *Candrikā*, p.130.
- 28 *Candrikā*, p.130.
- 29 *KP*, pp.91-95.
- 30 *RG*, pp.87-88.
- 31 रत्याद्यवच्छिन्ना भग्रावरणा चिदेव रसः। *RG*, p.97.



## CHAPTER 2

# VIPRALAMBHA-ŚṚṅGĀRA AND KARUṆA-RASA

- 1 (i) शृङ्गारो नाम रतिस्थायीभावप्रभवः । NS, p.298.
- (ii) स्त्रीपुंसयोः अन्योन्यालम्बनः प्रेमाख्यःचित्तवृत्ति-विशेषः रतिः स्थायीभावः,  
RG. p.141.
- 2 संयोगो न दम्पत्योः सामानाधिकरण्यम्, एकशयनेऽपि ईर्ष्यादिसद्भावे विप्रलम्भस्यैव  
वर्णनात् । एवं विप्रयोगोऽपि न वैयधिकरण्यम् दोषस्य उक्तत्वात् । तस्मात्  
द्वाविमौ सम्योग-विप्रयोगाख्यौ अन्तःकरणवृत्तिविशेषौ, यत् संयुक्तः विमुक्तश्च  
अस्मि इति धीः । ibid., 151.
- 3 तस्य द्वे अधिष्ठाने - सम्भोगः विप्रलम्भः । NS, p.301.
- 4 AB, p.301.
- 5 व्यभिचारिणश्च अस्य आलस्य-औग्र्य-जुगुप्सा-वर्ज्याः, । NS, p.304.
- 6 जुगुप्सा स्थायिन्यापि इह निषिद्धा स्थायिनामपि व्यभिचारित्वम् अनुज्ञापयति, ।  
AB, 304.
- 7 विप्रलम्भकृतस्तु निर्वेद-ग्लानि-शङ्का-असूया-श्रम-चिन्ता-औत्सुख्य-निद्रा-  
स्वप्न-विबोध-व्याधि-उन्माद-अपस्मार-जाढ्य-मरणाधिभिः अनुभावैः  
अभिनेतव्यः । ibid.,
- 8 मरणं अचिरकालप्रत्यापत्तिमयम् अत्र मन्तव्यम् । ibid., p.305.

- 9 अन्ये तु आहुः— मरणमिति न जीवितवियोग उच्यते, अपितु चैतन्यावस्थैव प्राणत्यागकर्तृतात्मिका । *ibid.*
- 10 न च अत्र प्राणवियोगात्मकम् मुख्यम् मरणम् उचितम् ग्रहीतुम्, चित्तवृत्त्यात्मकेषु भावेषु तस्य अप्रसक्तेः । *RG, p.339.*
- 11 प्रेमाद्राः प्रणयस्पृशः परिचयात् उद्गाढरागोदयः  
तास्ताः मुग्धदृशः निसर्ग मधुराः चेष्टा भवेयुः मयि ।  
यासु अन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणात्  
आशम्सापरिकल्पितास्वपि भवति आनन्दसान्द्रो लयः ॥ *MM, 5.7. See KP, p.103.*
- 12 अन्यत्र व्रजतीति का खलु कथा नाप्यस्य तादृक् सुहृत्  
यो मां नेच्छति नागतश्च ह ह हा कोऽयं विधेः क्रमात् ।  
इत्यल्पेतर कल्पनाकवलितस्वान्ता निशान्तान्तरे  
बाला वृत्तविवर्तन व्यतिकरा नाप्नोति निद्राम् निशि ॥ *KP, pp.103-104.*
- 13 सा पत्युः प्रथमापराधसमये सख्योपदेशं विना  
नो जानाति सविभ्रमाङ्ग-वलना-वक्रोक्तिसम्सूचनम् ।  
स्वच्छैः अच्छकपोलमूलगलितैः पर्यस्तनेत्रोत्पला  
बाला केवलमेव रोदिति लुब्धलोलालकैः अश्रुभिः ॥ *ibid., p. 104.*
- 14 प्रस्थानं वलयैः कृतं प्रियसखैः अस्त्रैः अजस्रं गतम्  
धृत्या न क्षणमासितं व्यवसितं चित्तेन गन्तुं पुरः ।  
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रस्थिताः  
गन्तव्ये सति जीवित प्रियसुहृत्सार्थः किमु त्यज्यते ॥ *ibid., p.105.*



- 15 त्वामालिख्यप्रणयकुपितां धातुरागैः शिलायाम्  
आत्मानं ते चरणपतितं यावत् इच्छामि कर्तुम् ।  
अस्त्रैस्तावन्मुहुरुपचितैः दृष्टिरालुप्यते मे  
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ *MS, Uttaramegha*, 45. See  
*KP*, pp.105-106.
- 16 स च पूर्वराग-मान-प्रवासकरुणात्मकः चतुर्धा स्यात् ।, *SD*, p.157.
- 17 विप्रलम्भः अभिलाष-ईर्ष्या-विरह-प्रवास-हेतुत्वेन चतुर्विधः । *PR*, p.185.
- 18 इमं च पञ्चविधं प्राञ्चः प्रवासादिभिः उपाधिभिः आमनन्ति । ते च प्रवास-  
अभिलाष-विरह-ईर्ष्या-शापानाम् विशेषानुपलम्भात् न अस्माभिः प्रपञ्चिताः ।  
*RG*, p. 155.
- 19 पुत्रादिवियोग-मरणादिजन्मा वैक्लव्याख्यः चित्तवृत्तिविशेषः शोकः । *RG*, p.141.
- 20 अपहाय सकल-बान्धव-चिन्ताम् उद्वास्य गुरुकुलप्रणयम् ।  
हा तनय ! विनयशालिन् ! कथमिव परलोकपथिकः अभूः । *ibid*, p.156.
- 21 यदि अयं रतिप्रभवः शृङ्गारः कथमस्य करुणाश्रयिणो भावः भवति । *NS*, p.306.
- 22 करुणस्तु शाप - क्लेश - निपतित- इष्टजन-विभवा-नाश-वध-बन्ध-समुत्थः  
निरपेक्षभावः *ibid*.
- 23 औत्सुख्यचिन्ता समुत्थः सापेक्षभावः विप्रलम्भकृतः । *ibid*.
- 24 एवं अन्यः करुणः अन्यश्च विप्रलम्भ इति । *ibid*. p.307.
- 25 स्त्रीपुंस्सयोस्तु वियोगे जीवितत्व - ज्ञानदशायाम् वैक्लव्यपरिपोषितायाः रतेरेव  
प्राधान्यात् शृङ्गारो विप्रलम्भाख्यो रसः, वैक्लव्यम् तु सञ्चारिमात्रम् । *RG*, p.142.
- 26 मृतत्वज्ञानदशायां तु रतिपोषितस्य वैक्लव्यस्य इति करुण एव, *ibid*.

- 27 यदा तु सत्यपि मृतत्वज्ञाने , देवताप्रसादादिना पुनरुज्जीवनज्ञानं कथंचित् स्यात्, तदा आलम्बनस्य आत्यन्तिकनिरासाभावात् चिरप्रवास इव विप्रलम्भ एव न स करुणः । *ibid.*
- 28 यथा चन्द्रापीडं प्रति महाश्वेता वाक्येषु । *ibid.*p.143.
- 29 काष्ठान्याहत्य विरचय चिताम्, अनुसरामि जीवितेश्वरम् । *K*, p.357.
- 30 वत्से महाश्वेते, न त्याज्यः त्वया प्राणाः, पुनरपि तव अनेन भविष्यतिसमागमः । *ibid.* p.358.
- 31 केचित्तु रसान्तरमेव अत्र करुण-विप्रलंभाख्यमिच्छन्ति । *RG*,p.143.
- 32 यूनोः एकतरस्मिन् गतवति लोकान्तरम् पुनर्लभ्ये विमनायते यदैकः तदा भवेत् करुणविप्रलंभाख्यः । *SD*,p.167.
- 33 (i) करुणः स विप्रलम्भः यत्र अन्यतरः म्रियते नायक योः यदि वा मृतकल्पः स्यात् तत्रान्यः तद्गतम् प्रलपेत् । *KA*,14.1.
- (ii) यत्र एकस्मिन् विपत्रे अन्यः मृतकल्पोऽपि तद्गतम् नायकः प्रलपेत् करुणोऽसौ स्मृतः । *ST*,2.60.
- 34 केषांचित् करुणभ्रान्तिः कारुण्यादत्र जायते एतस्य मिथुनावस्थां विस्मृत्य रतिमूलजाम् स्त्रीपुंसयोः भवदेष सापेक्षः सङ्गम पुनः शृङ्गारवचनप्रायः करुणः स्यात् स चान्यथा, तस्मात् शृङ्गार एवायं करुणेनानुमोदितः सौन्दर्यं सुतरां धत्ते निबद्धो विरलं बुधैः *ST, Gucchaka*, 3,p.142.
- See also *Raghavan, V., The Number of Rasa-s*, pp.173-174.
- 35 *Raghavan, V. ; Bhoja's Śṛṅgāraprakāśa*, pp. 60-64.
- See also his *Number of Rasa-s*, pp.175-76.
- 36 *DA*,p.237.



- 37 श्लोक एव त्वया बद्धः नात्र कार्या विचारण। *Rāmāyaṇa, Bālakāṇḍa*, 2.18.
- 38 काव्यस्यात्मा स एवार्थः यथा च आदिकवेः पुरा। क्रौञ्च-द्वन्द्व-वियोगोत्थः शोकः  
श्लोकत्वम् आगतः।। *DA*, p.1.5.
- 39 तामभ्यगच्छत् रुदितानुसारी कविः कुशेध्माहरणाय यातः।  
निषादविद्धाण्डजदर्शनोत्थः श्लोकत्वं आपद्यत यस्य शोकः॥ *RV*, 14.70.
- 40 (i) सर्वत्र खलु दृश्यन्ते साधवो धर्मचारिणः  
शूराः शरण्याः सौमित्रे तिर्यग्योनिगतेष्वपि। *Rāmāyaṇa, (Sundarakāṇḍa)*  
(ii) राज्यात् भ्रंशः वने वासः सीता नष्टा द्विजो हतः। ईदृशीयं मम अलक्ष्मीः  
निर्दहेत् अपि पवकम्।। *ibid.*, 67-24/25.
- 41 अस्या देव्याः मनस्तस्मिन् तस्य च अस्यां प्रतिष्ठितम्, तेन इयं स च धर्मात्मा  
मुहूर्तमपि जीवति। *ibid.*, *Sundarakāṇḍa*, 15-52.
- 42 तस्मिन् तु धरणी देवी बाहुभ्यां गृह्यमैथिलीम्  
.....प्रविशन्तीम् रसातलम्। *Uttarakāṇḍa*, 97-20 / 21.
- 43 सर्वमिदं अनुभवन्नपि न प्रत्येमि, यद्वा प्रकृतिरियं अभ्युदयानाम्। *UR*, p.271.
- 44 (i) एकोरसः करुण एव निमित्तभेदात् भिन्नः पृथक्पृथगिव श्रयते विवर्तान्।  
आवर्त-बुद्बुदतरङ्गमयान् विकारान् अम्भो यथा सलिलमेव तु तत् समग्रम् ॥  
*ibid.*, 3.  
see also,  
(ii) पुटपाकप्रतीकाशो रामस्य करुणो रसः। *ibid.*, 3.1.
- 45 सर्वमिदं अनुभवन्नपि न प्रत्येमि, यद्वा प्रकृतिरियं अभ्युदयानाम्। *ibid.*,  
p.271.
- 46 स्रगियं यदि जीवितापहा हृदये किं निहता न हन्ति माम्। *RV*, 8.46.

- 47 अथ वा मम भाग्यविप्लवादशनिः कल्पिता एषा वेधसा । *ibid.*, 8.47.
- 48 सुरतश्रमसम्भृतो मुखे ध्रियते स्वेदलवोद्गमोऽपि ते ।  
अथ चास्तमिता त्वमात्मना धिगिमां देहभृतामसारताम् ।। *ibid.*, 51.
- 49 मनसापि न विप्रियं मया कृतपूर्वं तव किं जहासि माम् ।  
ननु शब्दपतिः क्षितेरहं त्वयि मे भावनिबन्धना रतिः ।। *ibid.*, 52.
- 50 अथ तेन दशाहतः परे गुणशेषां उपदिश्य भामिनीम् ।  
विदुषा विधयः महर्द्धयः पुर एव उपवने समापिताः ।। *ibid.*, 73.
- 51 दिवश्च्युतं विवशा शापनिवृत्तिकारणम् । *ibid.*, 82.
- 52 तीर्थे तोयव्यतिकरभवे जहनुकन्यासरव्योः  
देहत्यागात् अमरगणनालेख्यं आसाद्य सद्यः ।  
पूर्वाकाराधिकतररुचा सङ्गतः कान्तयासौ  
लीलागारेषवरमत पनर्नन्दनाभ्यन्तरेषु ।। *ibid.*, 95.
- 53 इन्दुमती मरणात् अजस्य करुण एव रघुवंशे । *Avaloka on DR*, 4.67.
- 54 रघुकाव्ये अजस्य प्रलापे करुण एव रसः । *RT*, pp.18-20.
- 55 एषा मनो मे प्रसभं शरीरात् पितुः पदं मध्यममुत्पतन्ती ।  
सुराङ्गना कर्षति खण्डिताग्रात् सूत्रं मृणालादिव राजहंसी ।। *VU*, 1.18.
- 56 न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् ।  
अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ।। *ibid.*, 2.9.
- 57 मदनः खलु मां नियोजयति, किमत्र संप्रधार्यते *libid.*, p. 104.
- 58 प्रथमदर्शनात् सविशेषं प्रियदर्शनो महाराजः प्रतिभाति । *ibid.*, p. 108.



- 59 हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा  
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।  
न च सुवदनामालेख्येऽपि प्रियामवाप्य तां  
मम नयनयोरुद्धाष्यत्वं सखे न भविष्यति ॥ *ibid*, p. 110.
- 60 ननु मम लुक्लिप्तपारिजातशयनीये भवन्ति नन्दनवनवाता अप्यत्युष्णकाः शरीरे  
॥ *ibid.*, p.114.
- 61 See Locana., pp.343-4.
- 62 *Ibid.*
- 63 *RG*, p.341
- 64 ननु एवमपि रतेरस्तु नाम दुष्यन्त इव सहृदयेऽपि सुखविशेषजनकता,  
करुणरसादिषु तु स्थायिनः शोकादेः दुःखजनकतया प्रसिद्धस्य कथमिव  
सहृदयाह्लादहेतुत्वम्? प्रत्युत नायक इव सहृदयेऽपि दुःखजननस्यैव  
औचित्यात् ॥ *ibid*, p.115.
- 65 अश्रुपातादयोऽपि तत्तदानन्दानुभवस्वाभाव्यात् , न तु दुःखात् ॥ *ibid*, p.118.
- 66 अयं हि लोकोत्तरस्य काव्यव्यापारस्य महिमा । यत्प्रयोज्या अरमणीया अपि  
शोकादयः पदार्थाः आह्लादम् अलौकिकम् जनयन्ति ॥ *ibid*, p.119.
- 67 लोकोत्तरव्यापारस्यैव आह्लादप्रयोजकत्वमिव दुःखप्रतिबन्धकत्वमपि  
कल्पनीयम् ॥ *ibid.*, p.116.

## CHAPTER 3

## ABHILĀṢA-HETUKA-VIPRALAMBHAḤ

- 1 अभिलाषः पूर्वरागमात्रम् अप्राप्तप्राप्तयोः अन्योन्यप्राप्तीच्छा वा - *BB*,p.102.
- 2 *KA*,14.1,34.
- 3 *ST*, II,pp.131,141.
- 4 स विप्रलम्भो विज्ञेयः पूर्वानुराग-मानौ च प्रवास - करुणौ इति, *RS*, p.254.
- 5 स च पूर्वराग - मान- प्रवास- करुणात्मकः चतुर्धा स्यात्, *SD*,p.157.
- 6 *RT*,p.21.
- 7 पूर्वरागः-अर्थाष्टप्राप्तेः पूर्वं रागः । *vijñāpriyā*, p.157.
- 8 नायिकानायकयोः प्राक् असङ्गतयोः सङ्गतवियुक्तयोः वा परस्परमनुरक्तयोः  
स्वोचितवि भावैः अनुभावैश्च उपजायमानः परस्परानुरागः अन्यतरानुरागो वा  
स्वाभिलषितालिङ्गनादीनाम् अनवाप्तौ सत्याम् उत्पद्यमानैः व्यभिचारिभिः अनुभावैश्च  
प्रकृष्यमाणः विप्रलम्भशृङ्गारः इत्याख्यायते । स च पूर्वानुरागादिभेदेन चातुर्विधं  
आपद्यते । *RS*,p.254.
- 9 यत्प्रमेसङ्गमात् पूर्वं दर्शनश्रवणादिभिः ।  
पूर्वानुरागः स ज्ञेयः श्रवणं तद्गुणश्रुतिः ॥ *ibid*,p.254.
- 10 श्रवणात् दर्शनाद्वापि मिथः संरूढरागयोः ।  
आशाविशेषः योऽप्राप्तौ पूर्वरागः स उच्यते ॥ *SD*, p.157.
- 11 श्रवणं तु भवेत्तत्र दूतवन्दी सखीमुखात् ।  
इन्द्रजाले च चित्रे च साक्षात् स्वप्ने च दर्शनम् ॥ *ibid* ,.

See also



यत्प्रेमसङ्गमात् पूर्वं दर्शनश्रवणादिभिः ।

पूर्वानुरागः स ज्ञेयः श्रवणं तद्गुणश्रुतिः ॥ *RS*, p.254.

12 साधु त्वया तर्कितमेतदेव स्वेनानलं यत्किल संश्रयिष्ये विनामुना स्वात्मनि तु  
प्रहर्तुं मृषागिरं त्वां नृपतौ न कर्तुम् ॥ *Naiṣadha*, 3.77.

13 प्रत्यक्षचित्र स्वप्नादौ दर्शनं दर्शनं मतम् , *RS*, p.255.

14 तं प्राप्य सर्वावयवानवद्यं व्यावर्ततान्योपगमात्कुमारी ।

न हि प्रफुल्लं सहकारमेत्य वृक्षान्तरं काङ्क्षति षट्पदाली ॥ *RV*, 6-69.

15 मानसमुपैति केयं चित्रगता राजहंसीव । *R*, 1.9.

16 अत्र चित्रगतरत्नावलीदर्शनात् वत्सराजस्य पूर्वानुरागः, *RS*, p.176.

17 स्वप्ने दृष्टाकारा तमपि समादाय गतवती भवती अन्यमुपायं न लभे प्रसीद  
रंभोरु दासाय । , *ibid*.

18 अत्र कामपि स्वप्ने दृष्टवतः कस्यचित् नायकस्य पूर्वानुरागः, *ibid*., p.177.

19 .....प्राक्तनैरस्याः दशावस्थाः समासतः

प्रोक्ताः..... ॥ *ibid*., p.178.

Vide:

अभिलाष-चिन्ता-अनुस्मृति-गुणसङ्कीर्णोद्वेगः ॥

सविलापा उन्मादव्याधी जडता मृतिश्च ताः क्रमशः ॥ *ibid*.,

See also *SD*, pp.157-158; *RM*, p.265.

20 (i) सङ्गमेच्छा अभिलाषः, *RM*. p.265.

(ii) सङ्गमेच्छा समुद्भूतिः अभिलाषः, *RS*, p.178.

(iii) अभिलाषः स्पृहा, *BB*, p.157.

- 21 .....अत्र विक्रियाः  
 प्रवेशनिर्गमौ तूष्णीं तदृष्टिपथगामिनौ ।  
 रागप्रकाशनपराः चेष्टाः स्वात्मप्रसाधनम् ॥  
 व्याजोक्तयश्च, विजने स्थितिरित्यादयो मताः ॥ *RS*, p.178.
- 22 तस्यां सुतनुसरस्यां चेतो नयनं च निष्पतितम् ।  
 चेतो गुर्कनिमग्नं लघु नयनं सर्वतो भ्रमति ॥ *RM*, p.123.
- 23 केनोपायेन संसिद्धिः कदा तस्य समागमः ।  
 दूतीमुखेन किं वाच्यमित्याद्यूहस्तु चिन्तनम् ॥ *RS*, p.178.
- 24 अत्र नीच्यादिसंस्पर्शः शय्यायां परिवर्तनम् ।  
 सबाष्पकेकरा दृष्टिः मुद्रिकादिविवर्तनम् ।  
 निर्लक्ष्यवीक्षणं चैवमाद्या विकृतयो मताः ॥ *ibid.*, p.178.
- 25 अर्थानामनुभूतानां देशकालानुवर्तिनाम् ।  
 सान्तरत्येन परामर्शः मानसः स्यादनुस्मृतिः ॥ *ibid.*, p.179.
- 26 तत्रानुभावा निःश्वासो ध्यानं कृत्यविहस्तता ।  
 शय्यासनादिविद्वेष इत्याद्याः स्मरकल्पिताः ॥ *ibid.*
- 27 विदेहराजतनयां भूयः स्मरन् वर्तते, *RM*, p.266.
- 28 विरहकालीनकान्ताविषयकप्रशंसाप्रतिपादनं गुणकीर्तनम्, *ibid.* p.267.
- 29 अधरः किसलयरागः कोमलविरपानुकारिणौ बाहू ।  
 कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् ॥ *AS*, 1.21.  
 Cited in the commentary *Lakṣmī* on *SD*, [Ed. by  
 Kṛṣṇamohan Sāstri, Choukhamba Sanskrit Series,  
 Varanasi], p.189.



- 30 कामक्लेशजनितसकलविषयहेयताज्ञानमुद्वेगः *RM*, p.267.  
The commentary Parimala on this reads :  
मुमुक्षोः तथाज्ञानस्य उद्वेगतावारणाय जनितेत्यन्तं विशेषणम् । *ibid*.
- 31 इह मे दृक्पथं प्रापत् , इहातिष्ठत् इहास्त च ।  
इहालपत् इहावात्सीत् इहैव न्यवृत्तत् तदा ॥  
इत्यादिवाक्यविन्यासः विलाप इति कीर्तितः ॥ *RS*, p.129.
- 32 तत्र चेष्टासु कुत्रापि गमनं कचिदीक्षणम् ।  
कचिद् कचिदवस्थानं कचिच्च भ्रमणादयः ॥ *ibid*.
- 33 सर्वावस्थासु सर्वत्र तन्मनस्कतया सदा ।  
अतस्मिंस्तदिति भ्रान्तिरुन्मादो विरहोद्भवः ॥ *RS*, p.179.
- 34 तत्र चेष्टास्तु विज्ञेया द्वेषः स्वेष्टेऽपि वस्तुनि ।  
दीर्घं मुहुश्च निःश्वासो निर्निमेषतया स्थितिः ॥  
निर्निमित्त-स्मित-ध्यान-गान-मौनादयोऽपि च ॥ *ibid.*, p.180.
- 35 अकरुणहृदय प्रियतम मुञ्चामि त्वामितः परं नाहम् ।  
इत्यालपति कराम्बुजमादायालीजनस्य विकला सा ॥ *RG*, p.338.
- 36 (i) मदनवेदनासमुत्थसन्तापकार्यादिदोषः व्याधिः । *RM*, p.270.  
(ii) अभीष्टसङ्गमाभावात् व्याधिः सन्तापलक्षणः । *RS*, p. 180.
- 37 अत्र सन्तापनिःश्वासौ शीतवस्तुनिषेवणम् ।  
जीवितोपेक्षणं मोहो मूमूर्षा धृतिवर्जनम् ॥  
यत्र कचिच्च पतनं स्रस्ताक्षत्वादयोऽपि च ॥ *ibid.*, p.180.
- 38 हृदये कृतशैवलानुषङ्गा मुहुरङ्गानि यतस्ततः क्षिपन्ती ।  
तदुदन्तपरे मुखे सखीनां अतिदीनामियमादधाति दृष्टिम् ॥ *RG*, p.325.

- 39 इदमिष्टमनिष्टं तदिति वेत्ति न किञ्चन ।  
नोत्तरं भाषते प्रशने नेक्षते न शृणोति च ॥  
यत्र ध्यायति निस्संज्ञं जडता सा प्रकीर्तिता ॥ *RS*, p.180.
- 40 अत्र स्पर्शानभिज्ञत्वं वैवर्ण्यं शिथिलाङ्गता ।  
अकाण्डहुङ्कृतिः स्तम्भः निःश्वासकृशतादयः ॥ *ibid.*,
- 41 पाणिनीरवकंकणः स्तनतटी निष्कम्पमानांशुका  
दृष्टिः निश्चलतारका समभवन्निस्ताण्डवं कुण्डलम् ।  
कः चित्रार्पितया समं कृशतनोः भेदो भवेन्नो  
यदि त्वन्नामश्रवणेन कोऽपि पुलकारम्भः समुद्भूम्भते । *RM*, p.271.
- 42 तैस्तैः कृतैः प्रतीकारैः यदि न स्यात् समागमः ततः स्यान्मरणोद्योगः  
....., *RS*, p.180.
- 43 .....कामाग्रेः तत्र विक्रियाः ।  
लीलाशुक-चकोरादिन्यासः स्निग्धसखीकरे ॥  
कलकण्ठकलालापश्रुतिः मन्दानिलादरः ।  
ज्योत्सानाप्रवेशमाकन्दमञ्जरीवीक्षणादयः ॥ *ibid.*
- 44 रसविच्छेदहेतुत्वात् मरणं नैव वर्ण्यते ।  
जातप्रायन्तु तद्वाच्यं चेतसाकाङ्क्षितं तथा ॥ *SD*, p.159.
- 45 वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्यात् अदूरतः । *ibid.*
- 46 शोफालिकां विदलितामवलोक्य तन्वीं प्राणाममं कथञ्चिदपि धारयितुं प्रभूता ।  
आकर्ण्य संप्रति रुतं चरणायुधानां किं वा भविष्यति न वेद्मि तपस्विनी  
सा ॥ *ibid.*, pp.159-160.



- 47 रोलम्बाः परिपूरयन्तु हरितो हुङ्कारकोलाहलैः  
मन्दं मन्दमुपैतु चन्दनवनीजातो नभस्वानपि ।  
माद्यन्तः कलयन्तु चूतशिखरे केलीपिकाः पञ्चमं  
प्राणाः सत्त्वरमश्मसारकन्दिना गच्छन्तु गच्छन्त्वमी ॥ *ibid.*, p.160.
- 48 कादंबर्या महाश्वेतपुण्डरीकवृत्तान्ते ॥ *ibid.*,
- 49 See footnote No. on page of the present work.
- 50 अत्र केचित् अभिलाषात् पूर्वतनम् इच्छा-उत्कण्ढा-  
लक्षणमवस्थाद्वयमङ्गीकृत्य द्वादशावस्था इति वर्णयन्ति, *RS*, p.180.
- 51 तत्र इच्छा पुनरभिलाषात्र भिद्यते, तत्प्राप्तिस्वरालक्षणा उत्कण्ढा तु  
चिन्तनात्रातिरिच्यते । *ibid.*, p.181
- 52 नीली-कुसुम्भ-माञ्जिष्ठाः पूर्वरङ्गोऽपि च त्रिधा । *SD*, p.161.
- 53 नातिशोभते यत् नापैति प्रेम मनोगतम् ।  
तन्नीलरागमाख्यातं यथा श्रीरामसीतयोः ॥ *ibid.*
- 54 कुसुम्भरागं तत्प्राहुः यदयैति च शोभते । *ibid.*
- 55 मञ्जिष्ठारागमाहुस्तद् यत् नापैति, अतिशोभते । *ibid.*
- 56 अनुरागप्रवादस्तु वत्सयोः सार्वलौकिकः, *MM*, 1.16.
- 57 भूयोभूयः सविधनगरीरथ्यया पर्यटन्तं  
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।  
साक्षात्कामं नवमिव रतिमालती माधवं यद्  
गाढोत्कण्ढा ललितललितैरङ्गकैः ताम्यतीति ॥ *ibid.*, 1.18.
- 58 गमनंमलसं शून्या दृष्टिः शरीरमसौष्टवं  
श्वसितमधिकं किञ्चेतत् स्यात् किमन्यदतोऽथवा ।

भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनं  
ललितमधुरास्ते ते भावाः क्षिपन्ति च धरिताम् ॥ *ibid.*, 1.20.

59 तामिन्दुसुन्दरमुखीं सुचिरं विभाव्य चेतः कथं कथमपि व्यावर्तते मे ।  
लज्जां विजित्य विनयं विनिवार्य धैर्यमुन्मथ्य मन्थरविवेकमकाण्ड एव ॥  
*ibid.*, 1.21.

60 सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा ।  
तस्याः सखे नियतमिन्दुकलामृणालज्योत्स्नादिकारणमभूत् मदनश्च वेधाः ॥  
*ibid.*, 1.24.

61 यद्विस्मितस्तिमितमस्तमितान्यभावमानन्दमन्दममृतप्लवनादिवाभूत् ।  
तत्सन्निधौ तदधुना हृदयं मदीयमङ्गारचुम्बितमिव कथमानमास्ते ॥  
*ibid.*, 1.22.

62 वर्तमानत्वात् आवेगो ध्वन्यते, *ibid.*

63 तस्याश्च कस्मिन्नपि महाभागधेयजन्मनि  
.....मन्मथव्यथाविकारमुपलक्षितवानस्मि ॥ *ibid.*, p.65.

64 परिमृदितमृणालीम्लानमङ्गम् प्रवृत्तिः  
कथमपि परिवारप्रार्थनाभिः क्रियासु ।  
कलयति च हिमांशोर्निष्कलङ्कस्य लक्ष्मीं  
अभिनवकरिदन्तच्छेदकान्तिः कपोलः ॥ *ibid.*,

65 स्तिमितविकसितानामुल्लसद्भूलतानां  
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।  
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां  
विविधमसहमभूवं पात्रमालोकितानाम् ॥ *ibid.*, 1.30.



- 66 यान्त्या मुहुर्वलितकन्धरमाननं तदावृत्तवृत्तशतपत्रनिभं वहन्त्या ।  
दिग्धामृतेन च विषेण च पक्ष्मलक्ष्या गाढं निखात इव मे हृदये  
कटाक्षः । *ibid.*, 1.32.
- 67 परिच्छेदव्यक्तिः न भवति पुरस्थेऽपि विषये भवत्यभ्यस्तेऽपि  
स्मरणमतथाभावविरसम् ।  
न सन्तापच्छेदो हिमसरसि वा चन्द्रमसिवा मनो निष्ठाशून्यं भ्रमति च  
किमप्यालिखति । *ibid.*, 1.34.
- 68 इदमुपहित सूक्ष्मग्रन्थिना स्कन्धदेशे स्तनयुगपरिणाहाच्छादिना वल्कलेन ।  
वपुरभिनवमस्याः पुष्यति स्वां न शोभां कुसुममिव पिनद्धं पाण्डुपत्रोदरेण  
। *AS*, 1.19.
- 69 इयमधिकमनोज्ञा वल्कलेनापि तन्वी ।  
किमिव हि मधुराणां मण्डनं नाकृतीनाम् । *AS*, 1.20.
- 70 अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।  
कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् । *ibid.*, 1.18.
- 71 चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं रहस्याख्यायीव स्वनसि मृदु  
कर्णान्तिकचरः ।  
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं वयं तत्त्वान्वेषान्मधुकर हताः त्वं  
खलु कृती । *ibid.*, 1.20.
- 72 अपि नाम कुलपतेः इयमसवर्णक्षेत्रसंभवा स्यात् । *ibid.*, Act. I.
- 73 असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।  
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः । *ibid.*, 1.19.
- 74 लब्धावकाशो मे मनोरथः । *ibid.*, Act. I.

- 75 वैखानसं किमनया व्रतमाप्रदानात् व्यापाररोधि मदनस्य निर्षेवितव्यम् ।  
अत्यन्तमेव सदृशेक्षणवल्लभाभिराहो निवत्स्यति समं हरिणाङ्गनाभिः ॥  
ibid, 1.23.
- 76 न दुरापेयं खलु प्रार्थना ।  
भव हृदय साभिलाषं संप्रति सन्देहनिर्णयो जातः ।  
आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् ॥ ibid, 1.24.
- 77 माढव्य अनवाप्तचक्षुष्फलोऽसि । येन त्वया दर्शनीयं न दृष्टम् । ibid, Act.II.
- 78 चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोद्भवेन मनसा विधिना कृता नु ।  
स्त्रीसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥  
ibid, 2.9.
- 79 अनाघ्रातं पुष्पं किसलयमलूनं कररुहैः अनाविद्धं रत्नं मधु  
नवमनास्वादितरसम् ।  
अखण्डं पुण्यानां फलमिव च तद्रूपमनघं न जाने भोक्तारं कमिह  
समुपस्थास्यति विधिः ॥ ibid, 2. 10.
- 80 अभिमुखे मयि संहतमीक्षितं हसितमन्यनिमित्तकृतोदयम् ।  
विनयवारितवृत्तिरतस्तया न विवृतो मदनः न च संवृतः ॥ ibid, 2.11.
- 81 दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा ।  
आसी द्विवृतवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥  
ibid, 2.12.
- 82 अनसूये, तस्य राजर्षेः प्रथमदर्शनादारभ्य पर्युत्सुकेव शकुन्तला । किन्तु खलु  
अस्याः तन्निमित्तोऽयमातङ्को भवेत् । ibid, Act.III.



- 83 शकुन्तले, अनभ्यन्तरे खलु आवां मदनगतस्य वृत्तान्तस्य । किन्तु यादृशी  
इतिहासनिबन्धेषु कामायमानानाम् अवस्था श्रूयते तादृशीं तव पश्यामि ।  
कथय, किन्निमित्तं ते सन्तापः । *ibid*, Act.III.
- 84 क्षामक्षामकपोलमाननमुरः काङ्क्षिन्यमुक्तस्तनं  
मध्यः क्लान्ततरः प्रकामविनतौ अंसौ छविः पाण्डुरा ।  
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते  
पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ *ibid*, III, 7.
- 85 यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः.....  
ततः आरभ्य तद्गतेन अभिलाषेण एतदवस्थास्मि संवृत्ता ॥ *ibid*,  
Act.III.
- 86 कः पुनरुपायो भवेत् येन अविलंबितं निभृतं सखी मनोरथं संपादयावः ॥ *ibid*,.
- 87 ननु राजर्षिः अस्यां स्निग्धदृष्ट्या सूचिताभिलाषः एतान् दिवसान् प्रजागरकृशो  
लक्ष्यते । *ibid*,
- 88 तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।  
निर्धृण तपति बलीयः त्वयि वृत्तमनोरथायाः अङ्गानि, ॥ *ibid*, 3.15.
- 89 अद्य पुनर्हृदयेन असन्निहिता, *ibid*, Act.IV.
- 90 विचिन्तयन्ती यमनन्यमानसा तपोधनं वेत्ति न मामुपस्थितम् ।  
स्मरिष्यसि त्वां न स बोधितोऽपि सन् कथां प्रमत्तां प्रथमां कृतामिव ॥ *ibid*,  
.IV.I.
- 91 अप्रियमेव संवृत्तं कस्मिन्नपि । पूजार्हेऽपराद्धा शून्यहृदया शकुन्तला, *ibid*, Act.IV.
- 92 मे वचनं अन्यथा भवितुं नार्हति । किन्तु अभिज्ञानाभरणदर्शनेन शापो  
निवर्तिष्यते इति, *ibid*, Act.IV.

## CHAPTER 4

## ĪRṢYĀ-HETUKA-VIPRALAMBHAḤ

- 1 अस्फुटालापचिन्तासन्तापनिश्वासतूष्णीभावाश्रुपातादयः, *RM*, p.143.
- 2 स्त्रीणामीर्ष्याकृतो मानः स्यादन्यासङ्गिनिप्रिये ।  
श्रुते वाऽनुमिते दृष्टे श्रुतिस्तत्र सखीमुखात् ॥  
उत्स्वप्रायितभोगाङ्कगोत्रस्खलनकल्पितः ।  
त्रिधानुमानिको दृष्टः साक्षात् इन्द्रियगोचरः ॥ *Rasāmoda*, p.144.
- 3 यत्र अकृत्रिमः कोपः तत्र ईर्ष्यासत्वे खण्डितेति वाच्यम्, *RM*, p.147.
- 4 अङ्कुरितयौवना मुग्धा, *ibid*, p.25.
- 5 आज्ञप्तं किल कामदेवधरणीपालेन काले शुभे  
वस्तुं वास्तुविधिं विधास्यति तनौ तारुण्यमेणीदृशः ।  
दृष्ट्या खञ्जनचातुरी, मुखरुचा सौधाधरी माधुरी  
वाचा किञ्च सुधासमुद्रलहरीलावण्यमामन्यते ॥ *ibid*, p.28.
- 6 वक्षः किमु कलशाङ्कितमिति किमपि प्रष्टुमिच्छन्त्याः ।  
नयनं नवोदसुदृशः प्राणेशः पाणिना पिदधे ॥ *ibid*, p.148.
- 7 हस्ते धृतापि शयने विनिवेशितापि  
क्रोडे कृतापि यतते बहिरेव गन्तुम् ।  
जानीमहे नववधूरथ तस्य वश्या  
यः पारतं स्थिरयितुं क्षमते करेण ॥ *ibid*, p.138.
- 8 वक्षोजचिह्नितमुरो दयितस्य वीक्ष्य  
दीर्घं न निःश्वसिति जल्पति नैव किञ्चित् ।



प्रातर्जलेन वदनं परिमार्जयन्ती

बाला विलोचनजलानि तिरोदधाति ।। *ibid*, p.149.

9 विप्रियकारिणं प्रति स्वयं विप्रियकरणे अधिकम् औदासीन्यमेव भवेत् न आसक्तिरिति धिया । *Parimala*, p.150.

10 मामुद्वीक्ष्य विपक्षपक्षमलदृशः पादाम्बुजालक्तकैः

आलिप्ताननमानती कृतमुखी चित्रार्पितमेवाभवत् ।

रुक्षं नोक्तवती न वा कृतवती निश्वासकोष्णेदृशौ

प्रातर्मङ्गलमङ्गना करतलादादर्शमादर्शयत् ।। *RM*, p.151.

11 पतिमवमत्य पश्चात् परितप्ता कलहान्तरिता । *ibid*, p.154.

12 प्रणयमानवतीप्रणयकलहान्तरितयोः पश्चात्तापविशेषणाभेदेऽपि प्रणयमानवती प्रियावमानं न करोति, किन्तु तत्कृतकापराधेन स्वावमानपूर्वकं ... सख्यादिषु पश्चात्तापं करोति । कलहान्तरिता तु प्रियमवमत्यैव पश्चात्तापं करोति ।

*Rasāmoda*, p.155.

13 अस्याः चेष्टा भ्रान्ति-सन्ताप-संमोह-निःश्वास-ज्वर-प्रलापादयः, *RM*, p.154.

14 अनुनयति पतिं न लज्जमाना कथयति नापि सखीजनाय किञ्चित् ।

प्रसरति मलयानिले नवोढा वहति परन्तु चिराय शून्यमन्तः ।। *ibid.*, p.155.

15 विरमति कथनं विना न खेदः सति कथने समुपैति कापि लज्जा ।

इति कलहमधोमुखी सखीभ्यः लपितुमनालपितुं समाचकांक्ष ।। *ibid.*, p.157.

16 अकरोः किमु नेत्रशोणिमानं किमकार्षीः करपद्मतर्जनं वा ।

कलहं किमधाः क्रुधा रसज्ञे हितमर्थं न विदन्ति दैवदृष्टाः ।। *ibid.*, p.158.

17 संकेतनिकेतने प्रियमनवलोक्य समाकुलहृदया विप्रलब्धा, *ibid.*, p.163.

18 आलीभिः शपथैः अनेककपटैः कुञ्जोदरं नीतया

चन्द्रबिम्बमुदयाद्रिमागतं वञ्चकेन सखि वञ्चिता वयम्।

अत्र किं निजगृहं वयस्व मां तत्र वा किमिति विव्यथे वधूः ॥ Ibid.,p.61.

30 त्वं दूति निरगाः कुञ्जं न तु पापीयसी गृहम्।

किंशुकाभरणं देहे दृश्यते कथमन्यथा ॥ RM,p.122.

31 प्रियापराधसूचिका चेष्टा मानः । स च लघुः, मध्यमः गुरुः । Ibid.,p.129.

32 अल्पापनेयो लघुः । कष्टतरापनेयो मध्यमः । कष्टतमापनेयो गुरुः । असाध्यस्तु  
रसाभासः । Ibid.

33 अपरस्त्री दर्शनादिजन्मा लघुः -

स्वेदाम्बुभिः कचन पिच्छलमङ्गमेतत्

कण्डकितं चकास्ति । शातोदरि कचन

अन्या विलोकयति भूषयति प्रियेऽपि

मानः क दास्यति पदं तव तत्र विद्मः ॥ Ibid.

34 अन्यथावादशपथाद्यपनेयो मध्यमः, Ibid.,

35 गोत्रस्खलनादिजन्मा यथा -

यद्गोत्रस्खलनं तत्र भ्रमो यदि न मन्यसे ।

रोमालि-व्याल-संस्पर्श-शपथं तन्वि कारय ॥ Ibid.,p.131..

36 चरणपातभूषणदानाद्यपनेयो गुरुः, Ibid.,p.129.

37 दयितस्य निरीक्ष्य भालदेशं

चरणालक्तकपिञ्जरं सपत्न्याः ।

सुदृशः नयनस्य कोणभासः श्रुतिमुक्ताः शिखरोपमा बभूवुः ॥

Ibid.,p.,132.



- 38 मुहुः कृतो मेति नेति प्रतिषेधार्थवीप्सया ।  
ईप्सितालिङ्गनादीनां निरोधो मान उच्यते । *IRS*, p.264.
- 39 सोऽयं सहेतु- निर्हेतु-भेदात् द्वेधा, *Ibid.*,
- 40 अत्र हेतुजः । ईर्ष्या संभवेद्, ईर्ष्या तु अन्यासङ्गिनि वल्लभे । असहिष्णुत्वमेव  
स्यात्, दृष्टेरनुमितेः श्रुतेः, *Ibid.*, See also: *DR*, p.432.
- 41 प्रत्यक्षमन्तुकारक यदि चुम्बसि ममेमौ हतकपोलौ ।  
ततो मम प्रियसख्या विशेषकः कस्मादार्द्रः ॥ *Ibid.*, See also  
*DR*, p.434.
- 42 अत्र.....ईर्ष्या जनितो मानः 'प्रत्यक्षमन्तुकारक' इत्यनया संबुद्ध्या  
व्यज्यते, *Ibid.*,
- 43 भोगाङ्क-गोत्र-स्खलन-उत्स्वप्रैः अनुमितस्त्रिधा, *Ibid.*,
- 44 को दोषो मणिमालिका यदि भवेत् कण्ठे न किं शङ्करः  
धत्ते भूषणमर्धचन्द्रममलं चन्द्रे न किं कालिमा ।  
तत् साध्वेव कृतं कृतं भणितिभिः नैवापराद्धं त्वया  
भाग्यं द्रष्टुमनीशयैव भवतः कान्तापराद्धं मया ॥ *Ibid.*; See also  
*DR*, p.433.
- 45 .....प्रियापराधजनितेर्ष्या संभूतो मानः द्यतत् साध्वेव कृतं इत्यादिभिः  
विपरीतलक्षणोक्तिभिः व्यज्यते, *Ibid.*, See also *DR*, p.434.
- 46 नामव्यतिक्रमनिमित्तरुषारुणेन नेत्राञ्चलेन मयि ताडनमाचरन्त्याः ।  
मा मा स्मृशेति परुषाक्षरवादरम्यं मन्ये तदेव मुखपङ्कजमायताक्ष्याः ॥  
*Ibid.*, pp.265-266. See also *DR*, p.434.

- 47 स्वप्न कीर्तित विपक्षमङ्गनाः प्रत्यभैत्सुरवदन्त्य एव तम् ।  
 प्रच्छदान्तगलिताश्रुबिन्दुभिः क्रोधभिन्नवलयैः विवर्तनैः ॥ *RV*, 19.22;  
*RS*.p.266. *Ibid.*, p.266. See *RV*, 19.22. See also; *DR*, p.433.
- 48 अङ्गुल्यग्रनखेन बाष्पसलिलं विक्षिप्य विक्षिप्य किं  
 तूष्णीं रोदिषि कोपने, बहुतरं पूकृत्य रोदिष्यसि ।  
 यस्यास्ते पिशुनोपदेशवचनैः मानेऽतिभूमिं गते  
 निर्विण्णोऽनुनयं प्रति प्रियतमो मध्यस्थतामेष्यति ॥ *RS*, p.266.  
 See also *DR*, p.432.
- 49 निर्हेतुकः स्वयं शाम्येत् स्वयंग्राहस्मितादिभिः, *Ibid.*
- 50 हेतुजस्तु शमं याति यथायोग्यं प्रकल्पितैः ।  
 साम्रा भेदेन दानेन नत्युपेक्षारसान्तरैः ॥ *Ibid.*, p.269.
- 51 अनन्यसाधारण एष दासः किमन्यथा चेतसि शङ्कर्येति ।  
 प्रिये वदत्यादृतया कयाचिन्नाज्ञायि मानोऽपि सखीजनोऽपि ॥ *Ibid.*,
- 52 अत्र प्रियतमसामोक्तिजनिता कस्याश्चित् मानशान्तिः  
 सखीजनमानाद्यज्ञानसूचितैः आलिङ्गनादिभिः व्यज्यते. *Ibid.*  
 See also, *DR*, pp.435-36.
- 53 सख्यादिभिः उपालम्भप्रयोगो भेद उच्यते, *Ibid.*
- 54 विहाय एतन्मानव्यसनमनयोस्तन्वि कुचयोः  
 विधेयस्ते प्रेयान् यदि वयमनुलङ्घ्यवचसः ।  
 सखीभ्यो स्निग्धाभ्यो गिरमिति निशम्य एणनयना  
 निवापाम्भो दत्ते नयनसलिलैः मानसुहृदे ॥ *Ibid.*  
 See also *DR*, p.436.



- 55 व्याजेन भूषणादीनां प्रदानं दानमुच्यते, Ibid.
- 56 मुहुरुपहसितामिवालिनादै-  
वितरसि नः कलिकां किमर्थमेनाम्।  
अधिरजनि गतेन धाम्नि तस्याः  
शब्द कलिरेव महांस्त्वयाद्य दत्तः ॥ Ibid., p.270, See also, DR, p.437.
- 57 पितृवचनरोषात् किञ्चिदाकुञ्चितभूः प्रणमति निजनाथे पादपर्यन्त पीडम्।  
युवतिरलमपाङ्गस्यन्दिनो बाष्पबिन्दून् अनयत कुचयुग्मे निर्गुणां हारवल्लीम् ॥  
Ibid.; See also, DR, p.437.
- 58 तूष्णीं स्थितिरुपेक्षणम्, ॥ Ibid.
- 59 चरणावकाशनिषण्णस्य तस्य स्मरामोऽनालपतः।  
पादाङ्गुष्ठावेष्टितकेशदृढाकर्षणसुखम् ॥ Ibid.
- 60 आकस्मिकभयादीनां कल्पना स्यात् रसान्तरम्।  
यादृच्छिकं बुद्धिपूर्वं इति द्वेधा निगद्यते ॥  
अनुकूलेन दैवेन कृतं यादृच्छिकं भवेत् ॥ Ibid.
- 61 मानमस्या निराकर्तुं पादयोर्मै पतिष्यतः  
उपकाराय दिष्ट्या एतत् उदीर्णं घनगर्जितम् ॥ Ibid., p.271. See;  
DR, p.438.
- 62 अत्र मानप्रणोदनघनगर्जितसन्त्रासस्य प्रियप्रयत्नैर्विना दैवघशेन संभूतत्वात्  
यादृच्छिकत्वम् ॥ Ibid.
- 63 प्रत्युत्पन्नधिया पुंसा कल्पितं बुद्धिपूर्वकम् ॥ Ibid.
- 64 लीलातामरसाहतः अन्यवनितानिःशङ्कदष्टाधरः  
कश्चित् केसरदूषितेक्षण इव व्यामील्य नेत्रे स्थितः ॥

मुग्धा कुड्मलिताननेन ददती वायुं स्थिरा तस्य सा

भ्रान्त्या धूर्ततयाथ सा नतिमृते तेनानिशं चुम्बिता ॥ Ibid.

65 प्रसीदेति ब्रूयामिदमसति कोपे न घटते

करिष्येऽहं नैवं पुनरिति भवेदभ्युपगमः ।

न मे दोषोऽस्तीति त्वमिदमपि च ज्ञास्यसि मृषा

किमेतस्मिन् वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ R, Act II, Verse 20.

66 शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ

रम्भागर्भनिभं तथोरुयुगलं बाहू मृणालोपमौ ।

इत्याह्लादकराखिलाङ्गि रभसात् निःशङ्कमालिङ्ग्य मा-

मङ्गानि त्वमनङ्गतापविधुराण्येहोहि निर्वापय ॥ Ibid., Act III, Verse 22.

67 किं पद्मस्य रुचं न हन्ति नयनानन्दं विधत्ते न किं

वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम् ?

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्गतः

दर्पः स्यात् अमृतेन चेदिह तदप्येवास्ति बिम्बाधरे ॥ Ibid., Act III,

Verse 13.

68 (सरोषमवगुण्धनमपनीय) । आर्यपुत्र सत्यमेवाहं सागरिका । त्वं पुनः

सागरिकोत्क्षिप्तहृदयः सर्वमेव सागरिकामयं प्रेक्षसे ॥ Ibid., Act III,

69 उपविश्य अञ्जलिं बद्ध्वा - प्रिये वासवदत्ते प्रसीद प्रसीद ॥ Ibid.

70 अश्रूणि विधारयन्ती ह्यार्यपुत्र मैवं भण, अन्यगतानि इमानि अक्षराणि ॥

Ibid.

71 देवि एवं प्रत्यक्षदृष्टव्यलीकः किं ब्रवीमि । तथापि विज्ञापयामि -

आताम्रतामपनयामि विलक्ष एष लाक्षाकृतां चरणयोः तव देवि मूर्धा ।



कोपोपरागजनितां तु मुखेन्दुबिम्बे हर्तुं क्षमो, यदि परं करुणा मयि  
स्यात् । Ibid., Act III, 14.

72 भर्त्रि, कुरु प्रसादम् । एवं चरणपतितं महाराजं उज्झित्वा गताया देव्या अवश्यं  
पश्चात्तापेन भवितव्यम् । Ibid.

73 अहो अविनीतहृदयः खलु आर्यपुत्रः, MA, Act. III.

74 धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात् प्रभृति ।

स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः । Ibid., Act III, 19.

75 पूरय पूरय । अशोकः कुसुमं दर्शयति न वा , अयं पुनः पुष्पयति फलति च  
Ibid.

76 सुन्दरि, न मे मालविकया कश्चिदर्थः । मया त्वं चिरयसि इति  
यथाकथंचिदात्मा विनोदितः Ibid.

77 न खलु इमौ मालविकायाः चरणौ यौ ते स्पर्शदोहदं पूरयिष्यतः Ibid.

## CHAPTER 5

## VIRAHA-HETUKA-VIPRALAMBHAH

- 1 अभिलाषः पूर्वराममात्रम् । अप्राप्तसमागयोः अन्योन्यप्राप्तीच्छा वा । तयोः  
दूरस्थयोरपि न प्रवासहेतुकः । विरहस्तु एकदेशस्थितयोपरि एकतरस्य  
अननुरागात् । अनुरागे सत्यपि वा दैवप्रतिबन्धात् गुरुलज्जादिवशाच्च  
असंयोगः, *Bālabōdhinī*.p.102.KP.
- 2 अनुरागप्रवादस्तु वत्सयोः सार्वलौकिकः । *MM*, 16.p.43.
- 3 भूयोभूयः सविधनगरीरथ्यया पर्यटन्तं  
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था ।  
साक्षात्कामं नवमिव रतिर्मालती माधवं  
यत् गाढोत्कण्ठ्वा लुलितललितः अङ्गकैः ताम्यतीव ।। *ibid.*,p.46.
- 4 गमनमलसं, शून्या दृष्टिः, शरीरमसौष्टवं  
श्वसितमधिकं किन्वेतत् स्यात्, किमन्यदतोऽथवा ।  
भ्रमति भुवनं कन्दर्पाज्ञा, विकारि च यौवनं  
ललितमधुरा ते ते भावाः क्षिपन्ति च धरिताम् । *ibid.*,p.55.
- 5 तामिन्दु सुन्दरमुखीं सुचिरं विभाव्य चेतः कथं कथमपि व्यपवर्तते मे ।  
लज्जा विजित्य विनयं विनिवार्य धैर्यमुन्मथ्य मन्थरविवकमकाण्ड एव ।।  
*Ibid.*, pp. 56-57.
- 6 यद्विस्मयस्मितमस्तमितान्यभावं आनन्दमन्दममृतप्लवनादिवाभूत् ।  
तत्सन्निधा, तदधुना हृदयं मदीयमङ्गारचुम्बितमिव कथमानमास्ते ।।  
*ibid.*,p.58.



- 7 सा रामणीयकनिधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा ।  
तस्याः सखे नियतमिन्दुकलामृणालज्योत्स्नादि कारणमभूत् मदनश्च वेधाः ॥  
ibid., p.64.
- 8 कस्मिन्नपि महाभागधेयजन्मनि बहुदिवसापचीयमानमिव मन्मथव्यथाविकारम्  
उपलक्षितावनस्मि ॥ ibid., p.65.
- 9 परिमृदितमृणालीम्लानमङ्गं प्रवृत्तिः कथमपि परिवारप्रार्थनाभिः क्रियासु ।  
कलयति च हिमांशोः निष्कलङ्कस्य लक्ष्मीमभिनवकरिदन्त छेदकान्तिः  
कपोलः ॥ ibid., p.64.
- 10 सभ्रूविलासमथ सोऽयमितीव नाम सप्रत्यभिज्ञमिव मामवलोक्य तस्याः ।  
अन्योन्यमेव चतुरेण सखीजनेन मुक्तास्तदेव स्मितमधुराः  
कटाक्षाः ॥ ibid., p.70.
- 11 स्मितविकसितानामुलसद्भ्रूलतानां मसृणमकुलितानां त्रान्तविस्तारभाजाम् ।  
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां विविधमहमभूवं पात्रमालोकितानाम् ॥  
ibid., pp. 73-74.
- 12 दिग्धामृतेन च विषेण च पक्ष्मलाक्ष्या गाढं निखात इव मे हृदये  
कटाक्षः ॥ ibid., p.78.
- 13 परिच्छेदातीतः सकलवचनानामविषयः पुनर्जन्मन्यस्मिन् अनुभवपथं यो न  
गतवान् ।  
विवेकप्रध्वंसात् उपचितमहामोहगहनः विकारः कोपि अन्तर्जडयति च तापं च  
कुरुते ॥ ibid., p.79.  
भ्रमति भुवनं कन्दर्पाज्ञा, विकारि च यौवनं

- 14 परिच्छेदव्यक्तिर्न भवति पुरस्थेऽपि विषये भवत्यभ्यस्तेपि  
स्मरणम तथाभावविरसम् ।  
न सनतापरच्छेदो हिमसरसि वा चन्द्रमसि वा मनो निष्ठाशून्यं भ्रमति च  
किमप्यालिखति च । *ibid.*, p.80.
- 15 तामेव बहुमान्यमाना महानयं प्रसादः इति व्याहृत्य प्रगृहीतवती *ibid.*, p.86.
- 16 जगति जयिनस्त भावाः नवेन्दुकलादयः प्रकृतिमधुराः सन्त्यवान्ये मनो  
मदयन्ति ये ।  
मम तु यदि यं याता लोके विलोचनचन्द्रिका नयनविषयं जन्मन्येकः, स एव  
महोत्सवः ।। *ibid.*, p.93.
- 17 ताम् ईषत्प्रचलविलोचनां नताङ्गीमालिङ्गन् पवनः मम स्पृश अङ्गमङ्गम् ।  
*ibid.*, p.99.
- 18 प्रसरति परिमार्थी कोप्ययं देहदाहः तिरयति करणानां ग्राहकत्वं प्रमोहः ।  
रणरणिकविर्बद्धिं बिभ्रदावर्तमानं ज्वलति हृदयमन्तस्तन्मयत्वं च धत्ते ।  
*ibid.*, p.102.
- 19 अहो इदानीमपि हृदयस्य मे अनाश्वासः, येन एतदपि आश्वासनविप्रलम्भ इति  
संभाव्यते । *ibid.*, p.114.
- 20 महाभाग सदृशं खलु ते निर्माणस्य वचनं मधुरतया दर्शनं पुनस्तत्कालमनोहरं  
परिणामदीर्घसन्तापदारुणं च । धन्याः खलु ता स्त्रियः याः त्वां न पश्यन्ति,  
आत्मनो वा हृदयस्य प्रभवति । *ibid.*, p.115.
- 21 एतत् खलु तस्य सन्तापकारिणः दुर्लभमनोरथावशः-दुःसहायासे-  
दह्यमानचित्तक्षता मात्रनिर्वापक तव प्रतिच्छन्दम् । *ibid.*, p.113.



- 22 यस्य कारणात् त्वं ..... परिहीयसे, सोपि ज्ञापिता भगवता मन्यथेन  
सन्तापस्य दुःसहत्वम् इति ।। *ibid.*, p.115.
- 23 मनोरागस्तीव्रं विषमिव विसर्पन्नविरतं प्रमार्थी निर्धूमं ज्वलति विधुतः पावक  
इव ।  
हिनस्ति प्रत्यङ्गं ज्वर इव गरीयान् अत इतो न मां त्रातुं तातः प्रभवति न  
चाम्बा न भवति । *ibid.*, p.115.
- 24 अहमेव वारं वारं पलायमानव्यवस्थापितधीरत्वावष्टम्भेन आत्मनो हृदयेन  
दूरीकृतलज्जा दुर्विनयलघ्वी अत्र अपराध्यामि । *ibid.*, p.115.
- 25 ज्वलतु गगने रात्रौ आखण्डकलः शशी  
दहतु मदनः किं वा मृत्योः परेण विधास्यतः ।  
मम तु दयितः श्लाघ्यः तातः जनन्यमालान्वया  
कुरममलिनं न त्वेवायं जनो न च जीवितम् ।। *ibid.*, p.121.
- 26 निकामं क्षामाङ्गी सरसकदलीगर्भसुभगा  
कलाशेषा मूर्तिः शशिन इव नेत्रोत्सवकरी ।  
अवस्थामापन्ना मदन-दहन-उद्वाहविधुरा  
मियं नः कल्याणी रमयति, मनः कम्पयति च ।। *ibid.*, p.125.
- 27 परिपाण्डुपांसुलकपालमाननं  
दधती मनोहरतरत्वमागता ।। *ibid.*, p.125.
- 28 नियतमनया सङ्कल्पनिर्मितः प्रियसमागमोनुभूयते ।। *ibid.*, p.126.

- 29 नीवीबन्धोच्छसनमधरस्पन्दनं दोर्निषादः  
स्वेदशक्षुर्मृणमधराकेकरस्निग्धमुग्धम्।  
गात्रस्तम्भः स्तनमुकुलयोरुत्प्रबन्धः प्रकम्पो  
गण्डाभोगे पुलकपटलं मूर्च्छना चेतसा च ॥ *ibid.*, p. 126.
- 30 अलसलवलितः प्रेमाद्रादैः मुहुः मुकुलीकृतैः क्षणमभिमुखैः लज्जाजाललालैः  
निमेषपराङ्मुखैः । हृदयनिहितं भावाकूतं वमद्भिरवेक्षणैः कथय सुकृती कोयं  
मुग्धे त्वयाद्य विलोक्यते ॥ *AS*, 5.
- 31 आस्ता विश्वसन सखीषु विदिताभिप्रायसारे जने तत्राप्यर्पयितं दृशं शक्नोमि न  
व्रीडया।  
लोके ह्येष परापहासचतुरः सूक्ष्मेङ्गितजोप्यलमातः कं शरणं व्रजामि हृदये  
जीर्णोनुरागनलः ॥ *ibid.*, p. 57.
- 32 अच्छिन्नं नयनाम्बु बन्धुषु कृतं चिन्ता गुरुष्वर्पिता  
दत्तं दैन्यमशेषतः परिजने तापः सखीष्वाहितः।  
अद्य श्वः परनिर्वृतिं भजति सा श्वासैः परं खिद्यते  
विस्रब्धो भव विप्रयोगजनितं दुःखं विभक्तं तया ॥ *ibid.*, p. 78.
- 33 अन्यत्र व्रजतीति का खलु कथा नाप्यस्य तादृक् सुहृत्,  
यो मां नेच्छति नागतश्च हहहा कोयं विधेः प्रक्रमः।  
इत्यल्पेतरकल्पनाकवलितस्वान्ता निशान्तान्तरे  
बाला वृत्तविवर्तनव्यतिकरा नाप्नोति निद्रां निशि ॥ *KP*.IV.33.



## CHAPTER 6

## PRAVĀSA-HETUKA-VIPRALAMBHAH

- 1 पूर्वसंगतयोः यूनोः भवेत् देशान्तरादिभिः ।  
चरणव्यवधानं यत् स प्रवास इतीरितः ॥ *RS*, p. 271.
- 2 तज्जन्यो विप्रलम्भोऽपि प्रवासत्वेन संमतः । *Ibid.*,
- 3 हर्ष-गर्व-मद-व्रीडा वर्जयित्वा समीरिताः ।  
शृङ्गारयोग्याः सर्वेऽपि प्रवास-व्यभिचारिणः ॥ *Ibid.*,
- 4 देशान्तरगते प्रेयसि सन्तापव्याकुला प्रोषितभर्तृका । *RM*, p. 134.
- 5 दुःखं दीर्घतरं वहन्त्यपि सखीवर्गाय नो भाषते  
शैवालैः शयनं सृजन्त्यपि पुनः शेते न वा लज्जया ।  
कण्ठे गद्गदवाचमञ्चति दृशा धत्ते न बाष्पोदकं  
सन्तापं सहते यदम्बुजमुखी तद्वेद चेतोभवः ॥ *Ibid.*,
- 6 वासस्तदेव वेपुषः, वलयं तदेव  
हस्तस्य सैव जघनस्य च रत्नकाञ्ची ।  
वाचालभृङ्गसुभगे सुरभौ समस्त-  
मद्याधिकं भवति ते सखि किं निदानम् ॥ *Ibid.*, p. 138.
- 7 माला बालाम्बुजदलमयी मौक्तिकी हारयष्टिः  
काञ्ची याते प्रभवति हरौ सुभ्रुवः प्रस्थितैव ।  
अन्यद् ब्रूमः किमपि धमनी वर्तते वा न वेति  
ज्ञातुं बाहोरहह वलयं पाणिमूलं प्रयाति ॥ *Ibid.*, p. 139.

- 8 प्राणेश्वरं किमपि जलाति निर्गमाय  
क्षामोदरीवदनमानमयाञ्चकार ।  
आलिः पुनः निभृतमेत्य लतानिकुञ्ज-  
मुन्मत्तकोकिलकलध्वनिमाततान ॥ Ibid., p.218.
- 9 गन्तुं प्रिये वदति निःश्वसितं न दीर्घ-  
मासीन्न वा नयनयोः जलमाविरासीत् ।  
आयुर्लिपिं पद्भितुमेणदृशः परं तु  
मालस्थली किमु कचः समुपाजगाम ॥ Ibid., p.219.
- 10 किञ्चित् धाष्ट्यां विरहचिह्नमाविष्कृतमिति भावः । *Rasāmoda*, p.220
- 11 नायं मुञ्चति सुभ्रवामपि तनुस्त्यागे वियोगज्वरः  
तेनाहं विहताञ्जलिः यदुपते पृच्छामि सत्यं वद ।  
ताम्बूलं कुसुमं पटीरमुदकं यद्वन्धुभिर्दीयते  
स्यादत्रैव परत्र तत्किमु विषज्वालावली दुःसहम् ॥ Ibid., p.220.
- 12 क्रियाप्रबन्धादयमध्वराणां अजस्रमाहूतसहस्रनेत्रः ।  
शच्याश्चिरं पाण्डुकपोललम्बन् मन्दारशून्यान् अलकां चकार ॥ *RV*, 6-23.  
*RS*, p.272.
- 13 भवतु विदितं व्यर्थापैरलं प्रिय गम्यतां  
तनुरपि न ते दोषोऽस्माकं विधिस्तु पराङ्मुखः ।  
तव यदि तथारूढं प्रेम प्रपन्नमिमां दशां  
प्रकृतितरले का नः पीडा गते हतजीविते ॥ *RS*, p.272.
- 14 यामीति प्रियपृष्टायाः प्रियायाः कण्ठलग्नयोः ।  
वचोजीवितयोरासीत् पुरो निःसरणे रणः ॥ Ibid.



- 15 तिष्ठेत् कौपवशात् प्रभावपिहिता दीर्घं न सा कुप्यति  
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावाद्वर्मस्या मनः ।  
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं  
सा चात्यन्तमगोचरं नयनयोः यातेति कोऽयं विधिः ॥ *VV*, 4.2.*RS*  
p.273.
- 16 उपवासकृशां दीनां निःश्वसन्तीं पुनःपुनः, *Rāmāyaṇa, Sundara-*  
*kāṇḍa*, 15,19
- 17 अश्रुपूर्णमुखीं दीनां कृशामनशनेन च ।  
शोकध्यानपरां दीनां नित्यं दुःखपरायणाम् ॥ *Ibid.*, 15.23.
- 18 आम्रायानां अयोगेन विद्यां प्रशिथिलामिव ॥ *Ibid.*, 15.38.
- 19 अस्या देव्या मनः तस्मिन् तस्य च अस्यां प्रतिष्ठितम् ।  
तेन इयं स च धर्मात्मा मुहूर्तमपि जीवति ॥ *Ibid.*, 15.52.
- 20 नैव दंशात्र मशकान् न कीटान्न सरीसृपान् ।  
राघवोऽपनयेत् गात्रात् त्वद्गतेन अन्तरात्मना ॥ *Ibid.*, 36.42.
- 21 नित्यं ध्यानपरो रामः नित्यं शोकपरायणः  
नान्यञ्चिन्तयते किञ्चित् स तु कामवंशगतः ॥ *Ibid.*, 36.43.
- 22 अनिद्रः सततं रामः सुप्तोऽपि च नरोत्तमः ।  
सीतेति मधुरां वाणीं व्याहरन् प्रतिबुध्यते ॥ *Ibid.*, 36.44.
- 23 दृष्ट्वा फलं वा पुष्पं वा यद्वा अन्यत् सुमनोहरम् ।  
बहुशो हा प्रियेत्येवं श्वसन् त्वाम् अभिभाषसे ॥ *Ibid.*, 36.45.
- 24 दुःखसंवेदनायैव रामे चैतन्यमाहितम् ।  
मर्मोपधातिभिः प्राणैः वज्रकीलायितं हृदि ॥ *UR*, 1.47.

- 25 दलार्त हृदयं गाढोद्वेगं द्विधा तु न भिद्यते  
वहति विकलः कायो मोहं न मुञ्चति चेतनाम् ।  
ज्वलयति तनूमन्तर्दाहः करोति न भस्मसात्  
प्रहरति विधर्ममच्छेदी न कृन्तति जीवितम् ।। *Ibid.*, III.31.
- 26 न किल भवतां देव्याः स्थानं गृहेऽभिमतं तत-  
स्तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता ।  
चिरपरिचितास्ते ते भावाः परिद्रवयन्ति मा-  
मिदमशरणैः अद्य अस्माभिः प्रसीदत रुद्यते ।। *Ibid.*, III.32.
- 27 त्वरस्व वत्से वेदोह मुञ्च शालीनशीलताम् ।  
एहि जीवय मे वत्सं प्रियस्पर्शेन पाणिना ।। *Ibid.*, IV.18.
- 28 विचिन्तयन्ती यमनन्यमानसा  
तपोधनं वेत्ति न मामुपस्थितम् ।  
स्मरिष्यति त्वां न स बोधितोऽपि सन्  
कथां प्रमत्तः प्रथमां कृतामिव ।। *Ab.Ś.*, IV.1.
- 29 प्रहरविरतौ मध्ये वाऽह्नः ततोऽपि परेऽथवा  
किमुत सकले याते वाह्नि प्रिय त्वमिह एष्यसि ।  
इति दिनशतप्राप्यं देशं प्रियस्य यायिसतो  
हरति गमनं बाला वाक्यैः सबाष्पगलज्जलैः ।। *AS*, 13.
- 30 प्रस्थानं वलयैः कृतं प्रियसखैः अस्रैः अजस्रं गतं  
धृत्या न क्षणमास्थितं व्यवसितं चित्तेन गन्तुं पुरः ।  
यातुं निर्धृतचेतसि प्रियतमे सर्वैः समं प्रस्थितं  
गन्तव्ये सति जीवित ! प्रियसुहृत्सार्थः किमुत्सृज्यते ।। *Ibid.*, 31.



- 31 वान्तैः लोचनवारिभिः सशपथैः पादप्रणामैः प्रियै-  
रन्यैः ता विनिवारयन्ति कृपणाः प्राणेश्वरं प्रस्थितम् ।  
धन्याहं व्रज मङ्गलं सुदिवसं प्रातः प्रयातस्य ते  
यत्स्नेहोचितमीहितं प्रियतम त्वं निर्गतः श्रोष्यसि ।। Ibid.,52.
- 32 लग्ना नांशुकपल्लवे भुजलता नो द्वारदेशे स्थितं  
नो वा पादयुगे मुहुर्निपतितं तिष्ठेति नोक्तं वचः ।  
काले केवलमम्बुदालिमलिने गन्तुं प्रवृत्तः शब्दः  
तन्व्या बाष्पजलौघकल्पितनदीपूरेण रुद्धः प्रियः ।। Ibid.,53.
- 33 रात्रौ वारिभरालसाम्बुरवोद्विग्रेन जाताश्रुणा  
पान्थेनात्मवियोगदुःखपिशुनं गीतं तथोत्कण्ठया ।  
आस्तां जीवितहारिणः प्रवसनालापस्य संकीर्तनं  
मानस्यार्पि जलाञ्जलिः सरभसं लोकेन दत्तो यथा ।। Ibid.,46.
- 34 नर्भास जलदलक्ष्मीं सास्रया वीक्ष्य दृष्ट्या  
“प्रवर्सास यदि कान्त ” इत्यर्धमुक्त्वा कथञ्चित् ।  
मम पटमवलम्ब्य प्रोल्लिखन्ती धरित्रीं  
यदनुकृतवती सा तत्र वाचो निवृत्ताः ।। Ibid.,49.
- 35 याताः किं न मिलन्ति सुन्दरि पुनश्चिन्ता त्वया मत्कृते  
नो कार्या नितरां कृशासि कथयेत्येवं सबाष्पे मयि ।  
लज्जामन्थरतारकेण निपतत्पीताश्रुणा चक्षुषा  
दृष्ट्वा मां हसितेन भाविमरणोत्साहस्तया सूचितः ।। Ibid.,11.
- 36 आदृष्टिप्रसरात् प्रियस्य पदवीमुद्गीक्ष्य निर्विण्णया  
विश्रान्तेषु पथिषु अहः परिणतौ ध्वान्ते समुत्सर्पित ।

दत्त्वैकं सशुचा गृहं प्रति पदं पान्थस्त्रियास्मिन्क्षणे

मा भूत् आगत इति अमन्दवलितग्रीवं पुनर्वीक्षितम् ।। Ibid.,91.

37 दे शैरन्तरिता शतैश्च सरितामुर्वीभृतां काननैः

यत्नेनापि न याति लोचनपथं कान्तेति जानन्नपि ।

उद्ग्रावशरणाग्ररुद्धवसुधः प्रोन्मृज्य सास्त्रे दृशौ

तामाशां पथिकस्तथैव किमपि ध्यायन्मुहुर्वीक्षते ।। Ibid.,92.

38 ब्रीडायोगात् नतवदनया संनिधाने गुरूणां

बद्धोत्कण्ठं कुचकलशयोः मन्युमन्तर्निगृह्य ।

तिष्ठेत्युक्तं किमिव न तया यत्समुत्सृज्य बाष्पं

मय्यासक्तश्चकितहरिणीहारिनेत्रत्रिभागः ।। DA,III,p.132.

39 न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते ।

कषायिते हि वस्त्रादौ भूयात् रागो विवर्धते ।। SD, III,p.269.



## CHAPTER 7

## ŚĀPA-HETUKA-VIPRALAMBHAḤ

- 1 शापः “एतावन्तं कालं तव नायिकासंयोगो मास्तु” इत्यादिरूपः  
सिद्धपुरुषादिवाग्विशेषः । तद्धेतुकश्च एकदेशस्थितयोरपि  
पाण्डुमाद्रयोरिव....दूरस्थयोरपि यक्षतत्कान्तयोरिति ज्ञेयम् ।  
*Bālabodhinī*, p. 102.
- 2 मे वचनमन्यथा भवितुं नार्हति । किन्तु अभिज्ञानाभरणदर्शनेन शापो निर्वर्तिष्यत  
इति ॥ *Ab.Ś*, IV. p. 76.
- 3 किं नु खलु गीतमेवं विधार्थमाकर्ण्य इष्टजनविरहादृतेऽपि बलवदुत्कण्ठितोऽस्मि ।  
*Ibid*, V. p. 103.
- 4 रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान् पर्युत्सुकी भवति यत् सुखितोऽपि  
जन्तुः ।  
तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि  
जननान्तरसौहृदानि ॥ *Ibid*, V. 2. p. 103.
- 5 इदमुपनतमेवं रूपमक्लिष्टकान्ति प्रथमपरिगृहीतं स्यान्न वेत्यव्यवस्यन् ।  
भ्रमर इव विभाते कुन्दमन्तस्तुषारं न खलु परि भोक्तुं नैव शक्नोमि हातुम् ॥  
*Ibid.*, V. 19. p. 114.
- 6 रम्यं द्वेष्टि यथा पुरा प्रकृतिभिः न प्रत्यहं सेव्यते  
शय्याप्रान्तविवर्तनैः विगमयति उन्निद्र एव क्षपाः ।  
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यः यदा  
गोत्रेषु स्खलितः तदा भवति च व्रीडावनम्रश्चिरम् ॥ *Ibid.*, VI. 5. p. 137.

- 7 प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानपि सुप्तम् ।  
अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ Ibid., VI.7.p.139.
- 8 मुनिसूताप्रणयस्मृतिरोधिना मम च मुक्तमिदं तमसा मनः ।  
मनसिजेन सखे प्रहरिष्यता धनुषि चूतशरश्च निवेशितः ॥ Ibid., VI.8.p.141.
- 9 इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता  
स्थिता तिष्ठेत्युच्चैः वदति गुरुशिष्ये गुरुसमे ।  
पुनर्दृष्टिं बाष्पप्रसरकलुषामर्पितवती  
मयि क्रूरे यत् तत् सविषमिव शल्यं दहति माम् ॥ Ibid., VI.9.p.144.
- 10 प्रजागरात् खिलीभूतः तस्याः स्वप्ने समागमः ।  
बाष्पस्तु न ददाति एनां द्रष्टुं चित्रगतामपि ॥ Ibid., VI.22.p.156.
- 11 वसने परिधूसरे वसाना नियमक्षाममुखी धृतैकवेणिः ।  
अतिनिष्करुणस्य शुद्धशीला मम दीर्घविरहव्रतं बिभर्ति ॥  
Ibid., VII.21.p.185.
- 12 स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि सुमुखि ।  
उपरागान्ते शशिनः समुपगता रोहिणी योगम् ॥ Ibid., VII.22.p.186.
- 13 सुतनु हृदयात् प्रत्यादेशव्यलीकमपैतु ते  
किमपि मनसः संमोहो मे तदा बलवानभूत् ।  
प्रबलतमसामेवंप्रायाः शुभेषु हि वृत्तयः  
स्रजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥ Ibid., VII.24.p.187.
- 14 तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी  
नीत्वा मासान् कनकवलयभ्रंशरिक्तप्रकोष्ठः MS, Pūrvamegha.2.



- 15 तस्य स्थित्वा कथमपि पुरः कौतुकाधानहेतोः  
अन्तर्बाष्पाश्चरमनुचरो राजराजस्य दध्यौ ।। Ibid., 3.
- 16 धूमज्योतिः सलिलमरुतां सन्निपातः क मेघः  
संदेशार्थाः क पटुकरणैः प्राणिभिः प्रापणीयाः  
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे  
कामार्ता हि प्रकृति कृपणाः चेतनाचेतनेषु ।। Ibid., 5.
- 17 तां चावश्यं दिवसा गणनातत्परामेकपत्नी  
मव्यापन्नामविहितगतिद्रक्ष्यसि भ्रातृजायाम् ।।  
आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां  
सद्यः पाति प्रणयि हृदयं विप्रयोगे रुणद्धि ।। Ibid., 9.
- 18 तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी  
मध्ये क्षामा चर्कितहरिणीप्रेक्षणा निम्ननाभि ।  
श्रोणीभारात् अलसगमना स्तोकनम्रास्तनाभ्यां  
या तत्र स्यात् युवति विषये सृष्टिराद्येव धातुः ।। Ibid., Uttaramegha, 22.
- 19 तां जानीथाः परिमितकथां जीवितं मे द्वितीयं  
दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ।  
गाढोत्कण्ठं गुरुषु दिवसेष्वेषु गच्छत्सु बालां  
जातां मन्ये शिशिरमथितां पद्मिनीं वाऽन्यरूपाम् ।। Ibid., 17.
- 20 नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियायाः  
निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।  
हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वात्  
इन्दोः दैन्यं त्वदनुसरणक्लिष्टकान्तेः बिभर्ति ।। Ibid., 18.

- 21 आलोके ते निपतति पुरा सा बलिव्याकुला वा  
मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।  
पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां  
कञ्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥ Ibid., 19.
- 22 उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां  
मद्गोत्राङ्कं विरचितपदं गेयमुद्गातु कामा ॥  
तन्त्रीमाद्रां नयनसलिलैः सारयित्वा कथंचित्  
भूयो भूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ Ibid., 20.
- 23 शेषान्मासान् विरहदिवसस्थापितस्यावधेर्वा  
विन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः ।  
संभोगं वा हृदयनिहितारम्भमास्वादयन्ती  
प्रायेण एते रमणविरहेषु अङ्गनानां विनोदाः ॥ Ibid., 21.
- 24 सव्यापारामहनि न तथा पीडयेद्विप्रयोगः  
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ।  
मत्सन्देशैः सुखयितुमलं पश्य साध्वीं निशीथे  
तामुन्निद्रामवनिशयनां सौधवातायनस्थः ॥ Ibid., 22.
- 25 आधिक्षामां विरहशयने संनिषण्णैकपार्श्वं  
प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः ।  
नीता रात्रिः क्षण इव मया सार्धमिच्छारतैः या  
तामेवोष्णैः विरहमहतीमश्रुभिर्यापयन्तीम् ॥ Ibid., 23.
- 26 मत्संभोगः कथमुपनमेत् स्वप्नजोऽपीति निद्रां  
आकाङ्क्षन्ती नयनसलिलोत्पीडरुद्धावकाशाम् ॥ Ibid., 25.



- 27 सा संन्यस्ताभरणमबला पेशलं धारयन्ती  
शय्योत्सङ्गे निहितमसकृत् दुःखदुःखेन गात्रम्।  
त्वामप्यस्रं नवजलमयं मोचयिष्यत्यवश्यं  
प्रायः सर्वे भवति करुणावृत्तिराद्रान्तरात्मा । Ibid., 33.

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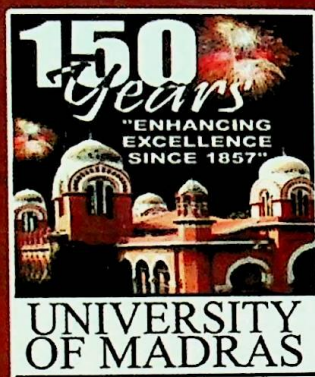


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